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PHOTOGRAPH OF HUMAN HANDS AND DETAIL FROM "PRIMAVERA" BY BOTTICELLI • SEE PAGE 6

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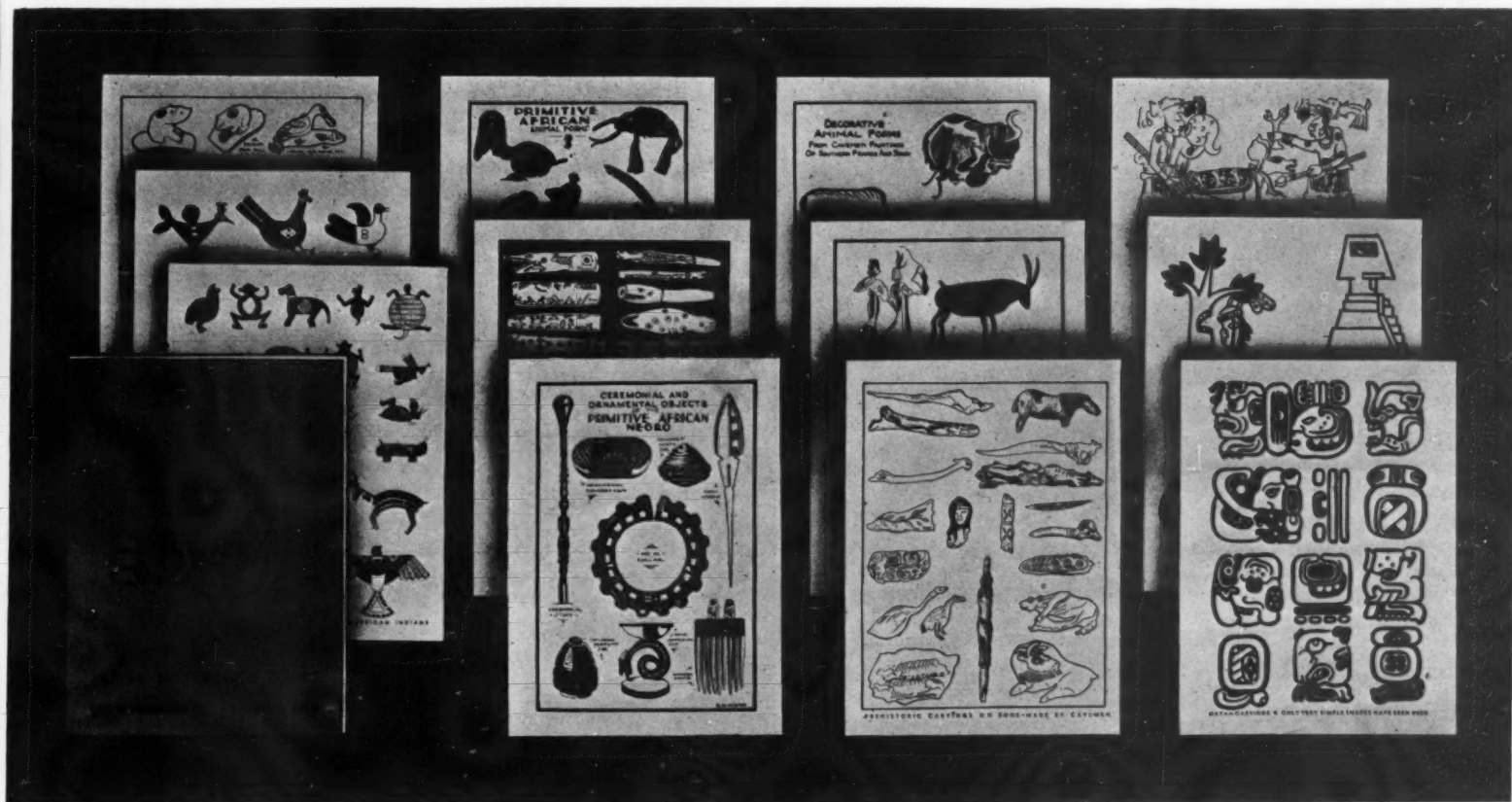
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EDITED BY
FELIX PAYANT

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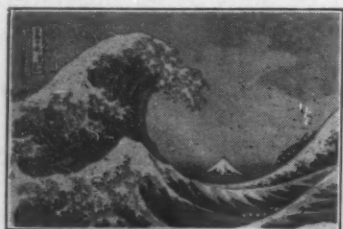
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French Painting From David to Toulouse-Lautrec

• The Metropolitan Museum's major exhibition for this winter, *French Painting from David to Toulouse-Lautrec*, opens to the public on February 6 and continues through March 26. Amazingly enough, the nucleus of the exhibition comes from overseas, having been started on a goodwill tour of South America by the French Government long before the Battle of France. M. Rene Huyghe, curator of paintings at the Louvre, is to be given credit for the magnificent selection of this exhibition to which 27 private owners in France and 22 European museums contributed. Brought to this country by the energetic Dr. Walter Heil, the exhibition was first shown in San Francisco and it will go to Chicago after leaving here. For the New York showing the Museum has borrowed 50 additional works from seven museums and 24 collectors in the United States, making a total of 119 paintings in all.

The exhibition includes 12 paintings from the Louvre, a most generous contribution. Among these are David's famous portrait of *Pope Pius VII*, the voluptuous *Turkish Women at the Bath* by Ingres, Daumier's skillful painting of the actors *Crispin and Scapin*, and Corot's sunny *Forum at Rome*. Five other institutions in Paris have lent their treasures, chief of which is the Musee Carnavalet's portrait of the beautiful and witty *Mme. Recamier* painted by Gerard. The visitor is spared the tedious journey he would have to make (possible only in peace times) to visit the smaller museums represented here—Reims, Montpellier, Rouen, Versailles, Valenciennes, Aix-en-Provence, Bordeaux, Pau, Besancon, Montauban, Nancy, Crenoble, Marseilles, Algiers, Ghent, and Amsterdam!

Echoes of past wars are to be found in three paintings by Gros—the young *Bonaparte at Arcole*, the *Battle of Eylau*, and the portrait of *General Fournier-Sarloveze*—in the *Battle of Poitiers* and the tragic figure of *Greece Expiring on the Ruins of Missolonghi* by Delacroix, and in the *Carabineer* by Gericault. The two last-named artists, Delacroix and Gericault, are represented by eight paintings each, which may be considered sufficient riches for an exhibition, but the tale goes on. David, Ingres, and Corot have six apiece.

There are splendid works too from the great masters of the second half of the nineteenth century. Nine Manets include the sober portrait of the artist's parents, and gay paintings of his friends in cafes, skating and reading illustrated journals. Cezanne's nine works are almost equally divided among landscapes, portraits, still lifes, and compositions of bathers. Degas's *Cotton Market in New Orleans* from the Museum of Pau and the *Portrait of Mademoiselle Dubourg* lead his list of eight, but the ballet dancers and concert singer are enchanting also. The languorous spell of the South Seas is cast by Gauguin's magic brush in *Reverie*, *The White Horse*, and other colorful canvases. Another great colorist, Van Gogh, is seen here in three beautiful landscapes and the portraits of himself and of his friend Dr. Gachet. Renoir's color is equally gay whether he is painting flowers, landscapes, or portraits, and all charm us alike. Finally Toulouse-Lautrec's brilliant depictions of Paris night life—the *Masked Ball*, the actor *Henri Samary*, dramatic *Messalina*, and the droll *Clownesse*—give a fitting climax to this superb show.

In the original French exhibition in South America there was a collection of drawings, but this was not included with the paintings in San Francisco. The drawings are now coming to North America and will be shown for the first time in New York, supplementing the exhibition of French painting. Unfortunately, the shipment has been held up in Chile and will not arrive in time for the opening. However, it is hoped that they will be hung a few days later.

Two new accessions of the Metropolitan Museum are being introduced in this exhibition. The first, *Les Demoiselles de Village* by Gustave Courbet, is a gift from Harry Payne Bingham. Though the painting has been on loan for many years at the Museum, it will look quite new and different to visitors owing to a recent cleaning. The second accession is a purchase—the portrait of the artist *James Tissot* (famous for his innumerable Biblical illustrations), painted about 1868 by his friend Edgar Degas. It is an exceedingly skillful and sensitive painting and of larger size than any Degas previously acquired by the Museum.

In addition to this remarkable exhibition of French paintings and drawings, the Museum has arranged a supplementary exhibition entitled *French Fashions, 1800-1900*, consisting of prints—chosen especially to show contemporary modes of dress—and a selection of costumes displayed on mannequins. This showing will be on view during the same period as the paintings exhibition.

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IN NEXT MONTH'S ISSUE

Advance art students and teachers will be interested in a series of articles on INDUSTRIAL DESIGN as a profession which begins in the March issue and will extend over to April and May. Another feature of the March issue will be an article on PENCIL SKETCHING by Alfred E. Pelikan, well known teacher and art director of the Milwaukee Art Institute. Be sure to read these and other helpful articles to appear in this forthcoming March number.

DESIGN

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FEBRUARY, 1941

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WESTERN ARTS

Exhibits at the 1941 convention of the Western Arts Association in Chicago March 22, definitely will not be a side-line effort according to the President, Mrs. Bess Foster Mather, Director of Art in the Minneapolis Public Schools. The exhibit called "Questions and Answers," a show occupying four hundred lineal feet, is one which attracted national attention when created and exhibited by the Walker Art Gallery of Minneapolis. Another exhibit of importance will be the graphic story of the Detroit Public Schools working together with the Detroit Institute of Arts. This well illustrated achievement will merit attention from all art teachers trying to find a better way. Priceless pieces of ancient and modern jewelry will be on exhibit showing the trends of the centuries from 1940 B. C. to 1941 A. D.

The whole Western Arts convention program has been meticulously worked out to present the timely theme selected for this year—"Humanizing the Arts for Service in Contemporary Life."

Some of the speakers on the convention program are: Walter Dorwin Teague, noted industrial designer; Gilbert Rohde, well known furniture designer; Dr. Malcolm S. MacLean, President of Hampton Institute; Millard Sheets; and Anne Swainson, Bureau of Design, Montgomery Ward & Co.

Place your stamp of approval on this fine program by sending your \$2.00 membership dues to Joseph K. Blotz, Secretary-Treasurer, 5041 Ivanhoe, Detroit, Michigan.

EASTERN ARTS

The Program and Convention Committees of the Eastern Arts Association are completing plans for the 32nd Annual Convention of the organization which is to be held in New York City, April 16 to 19 inclusive with the Hotel Pennsylvania as headquarters. Indications are that this will be an outstanding series of meetings.

Sixteen Conferences are being arranged for the discussion of mutual problems concerning various phases of Art Educational work. Such Conferences have evoked enthusiastic participation in the past several Conventions and have proved exceedingly helpful. Another feature of the April Convention will be a Guidance Clinic with authoritative speakers and a variety of demonstrations.

Plans are being worked out for cooperative activities with the Metropolitan Museum of Art and the Museum of Modern Art. At the Convention, special meetings are being arranged for young teachers who are new in the field. Announcements of the 1941 Gold and Silver awards will be made at the Convention.

Anyone desiring to secure advance announcements of the Convention activities, may address Mr. Raymond P. Ensign, Secretary, Eastern Arts Association, 250 East 43rd Street, New York City.

N. E. A.

The Department of Art Education of the National Education Association announces the Hotel Chelsea at Atlantic City as the headquarters for its meeting, February 22-25. On Saturday, February 22, the opening session will be held at 8:00 p. m. in conjunction with the National Society for the Study of Education. Dr. Frederick Keppel, president of the Carnegie Corporation will be one of the principle speakers while Dr. Thomas Munro, chairman of the committee on the Yearbook on Art Education will lead the discussion on the Yearbook. Dr. Ray Faulkner, vice president, and Dr. Leon Winslow, representing both participating organizations, will take part in the discussion, as will Miss Olive S. DeLuce, president of the Department of Art Education.

On Monday morning, February 24, a second joint session with the Society for the Study of Education will be held together with the American Educational Research Association. At 7:00 p. m. the annual banquet will be held. Tuesday, February 25, the department will join in its program with the Department of Secondary Education, while its luncheon meeting on either Monday or Tuesday will be together with the American Industrial Arts Association. Plans are in progress for the inclusion in the program of representatives of every phase of art education on the various circular levels. Among the distinguished speakers who will contribute to it are Dr. Joseph Hudnut, dean of the Faculty of Design, Harvard University, and Dr. Gordon L. Reynolds, president of the Massachusetts School of Art and Miss Edith Mitchell, Director of Art in Delaware. Among the scheduled meetings of importance is one of representatives of state art associations. Miss Mabel Stauffer, Supervisor of Art of Atlantic City, is chairman of local arrangements. The entire Program of the Department of Art Education speaks with strong emphasis to all who are interested in Art and Art Education:

1. Through the theme: The Art Resources of America with Reference to the National Emergency.

2. Through the wide variety of art interests which are included.

3. Through the four organizations which are uniting with it, the American Educational Research Association, The American Industrial Arts Association, The Department of Secondary Education, and The Society for the Study of Education.

4. Through the launching of a conference of representatives of state art education associations and state art directors.

5. Through the distinction and achievement of its contributions.

Active Membership is \$3.00 covering membership in the N. E. A. or Associate membership is \$1.00. For further information write to the President, Miss Olive S. DeLuce, State Teachers College, Marysville, Missouri.

PACIFIC ARTS

The Convention of the Pacific Arts Association in 1941 will meet in Portland, Oregon, April 7, 8 and 9. These dates seem most suitable since the week for Easter is a holiday week for most of the school districts of the Pacific Coast.

The theme that has been chosen is: **The Place of Art in Life.** This will involve not only a discussion of the philosophy of art, but also what this philosophy demands in the actual class-room teaching of art. In other words, the meetings will undertake to discover where art fits into contemporary life, and what the art teacher must and can give his students.

Nationally known speakers in this field will present their views and lead the discussions. An innovation planned for one day is for one of the principal lectures to be followed by a series of closely related round-table discussions in small groups, which, in turn, will meet again for a general summary and reconsideration of the problems brought out in the specialized discussions.

On April 7 there will be registration 9:00 to 11:00 followed by address of Welcome by Mr. Dugdale, and the President's Message. Luncheon, a general meeting with Speakers and Art Process Movies and Visits to other Institutions. In the evening there will be a formal reception at the Art Museum.

April 8 will be spent at Timberline Lodge on Mt. Hood. Buses will leave Portland at 9:00. Lunch will be at 12:30. There will be a general meeting with one speaker, a panel discussion. A general meeting and summary of panel reports, followed by tea. For the evening it is hoped to arrange a special performance by the Civic Theatre of Portland.

April 9 will be given over to sessions on specific subjects, led by chosen specialists. Further information may be had from Robert Tyler Davis, Art Museum, Portland, Oregon.

SOUTHEASTERN ARTS

The Program and Convention Committee of the Southeastern Arts Association will be held in Knoxville, Tennessee, on March 6 through March 8. The theme of the convention will be "**The Crafts in Education.**"

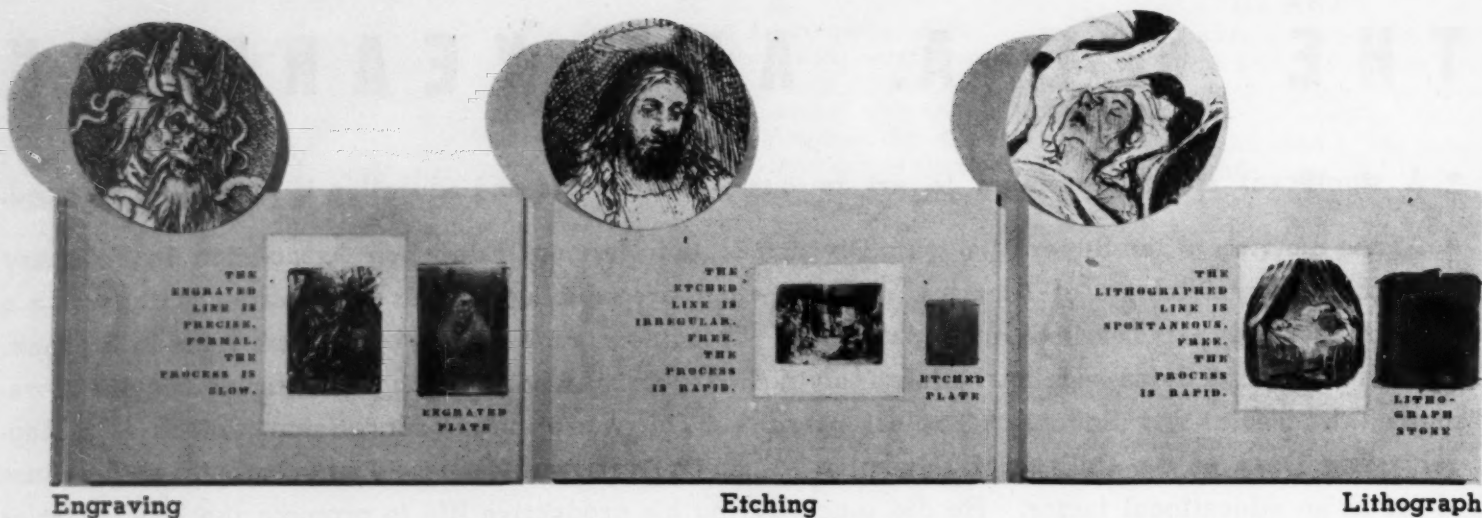
The main speaker will be Mr. Allen H. Eaton, Department of Surveys, Russell Sage Foundation, and instead of having many departmental subjects they are attempting to avoid the use of the terms industrial arts, home arts, fine arts, etc., and to concentrate on the crafts as art in education. Southern Handicrafts will be featured. This meeting will overlap the meeting of the Southern Highlands Handicraft Guild which meets in Knoxville on the same date.

To become a member send \$2.00 to Miss Mae Kluttz, Sec.-Treas., care of Girls' High School, Atlanta, Georgia.

THE N. E. A. ART YEARBOOK

- A significant study pertaining to art in our American life and education is soon to be released.
- At the meeting of the Superintendents Division of the National Education Association in February the School administrators of America, most of whom are members of this organization will receive a copy of the first Art Yearbook ever published. This important book has been a few years in the making. Its inception dates back to the late Melvin E. Haggerty, whose vision and effort made the Owatonna (Minnesota) Art Education Project possible. This was a unique educational project. Dr. Haggerty was Dean of the College of Education at the University of Minnesota and championed the cause of art as an educational factor. He did much during his productive life to promote the idea of art as an inseparable quality of everyday life. If Art is inseparable from life and schools are looked upon as real life situations art should be an integral part of the school situation. Various issues of DESIGN have frequently given expression to the views of this great educator whose impetus to Art Education will be long lived. His book entitled "Art a Way of Life" is familiar to a great number of art educators and should be read by every public school teacher in America. Now comes the Yearbook which was begun by Dean Haggerty under the auspices of the National Society for the Study of Education and a committee selected by him, of which the editor of DESIGN was a member. Dr. Thomas Munro, later was appointed chairman. After much work and many meetings the book is now nearing the point where it may be seen by all the educators of America. It is expected to be read carefully by school superintendents and to be used as a guide for courses in teacher training. It makes a clear and much needed re-statement of Art Education in relation to contemporary life in our own country.
- It has been a pleasure to work in this timely undertaking, the first comprehensive work of its kind to be written to and for school administrators. It is an unparalleled opportunity to present vividly before America the inseparability of art and every-day living, the philosophy of Art Education, the preparation of teachers in and out of training and as much vivid material as seemed wise by our committee.
- To give added force to this work many professional persons outstanding in art in America have joined with us in this presentation. Persons aware of the need of such an authoritative publication may well look with anticipation to the appearance of this N. E. A. Yearbook for 1941, which is intended to fortify the art education program in our schools. To function adequately and continue to grow, it needs sustained effort. Superintendents in general need to see its true importance as a means of producing a strong citizenry, emotionally poised, educationally balanced and adequately equipped with sufficient cultural background to maintain the high standards of the American way of life. We want America to be a nation where the schools present life to our youth as a situation in which persons pursue useful and meaningful lives. To the progressive educator this is a constant objective.
- Those in charge of education have a greater challenge right now than they ever had before. The schools may well be expected to establish what the American way of life is to mean to us in the future.
- We urge our readers to study this book and persuade their school administrators to read it. It is hoped that the Yearbook will do much to disseminate a vigorous art attitude and bring help to educators.

Felix Payant



Engraving

Etching

Lithograph

LINE IN ART

AN ADVENTURE FOR HIGH SCHOOL PUPILS

The illustrations here as well as those on this month's cover were reproduced from the "Line in Art" Show recently held at the Albright Gallery of Buffalo, New York.

"Artists like the explorers, get and give the best of life: they are the creators and discoverers; theirs is the imaginative insight which can penetrate life's mystery and lift, for others to see, the veil that hides the secrets of the unknown."—Anonymous.

THE arts in their various forms, painting, sculpture, literature, the dance or music are the responses of man, who, sensing his environment is stimulated to express his experiences. At present we are concerned with man's record of his experiences as he expressed them in drawings, paintings, and sculpture.

The history of art affords a visual record which greatly enriches our understanding of the historical periods it parallels. In fact, the absence or meagerness of art-facts in any historical period is in itself a significant commentary upon the civilization of that period. Lacking written records, objects of art uncovered by archeologists often provide the only evidence of the achievements of ancient cultures. Sometimes through the design, the material used, or the lines employed in these objects, the proof of intercommunication with other races is established, thus can art high-light, illuminate and vitalize the pages of history.

It requires effort to understand, but if one is willing to do so he will have the great pleasure of having rich treasures from the generations past. One of the most interesting things to discover in Art is line. It may seem difficult to the beginner or the person who can not draw but a little study and exploring will provide endless pleasure. Miss Helen Gardner in her book "Understanding the Arts," says:

"Line. It sounds like a commonplace. Yet how many kinds of line there are and how many things you can do with it! Of itself it may be delicate or virile, firm or wavering, broken or unbroken, flowing or angular . . . Again, whatever its quality, it may be straight or curved, zigzag, horizontal, vertical or diagonal . . . And whatever its direction, it may be interrupted in its movement, visible here, lost there, picked up further on; or it may be strongly felt and quite invisible."

Just as language has grammar so have the visual arts. A major element in the grammar of the arts is line. Actually when we think of line we often tend to think of an outline which represents to us an object. The artist, however, when he is working disinterestedly is not primarily interested in copying nature; he uses line as a means of expressing his feeling toward the world about him. While nature

**CHINESE LINE.
THE LINES MOVE
FREELY IN SPACE.
THEY ARE FORM
MAKING. OBJECTS
APPEAR SOLID AND
REAL ALTHO THE
ARTIST DOES NOT
COPY NATURE.
THE
LINES EXPRESS
RICH FEELING
AND DEEP THOUGHT.**



A Graphic Lesson in Line as it Appears in Chinese Art.

often presents what seems to us a beautiful picture. too often its beauty is lost in the very wealth of its material. The artist, on the other hand, through his greater sensitivity is able to select and organize, and by making us see through his eyes gives us a new sense of beauty.

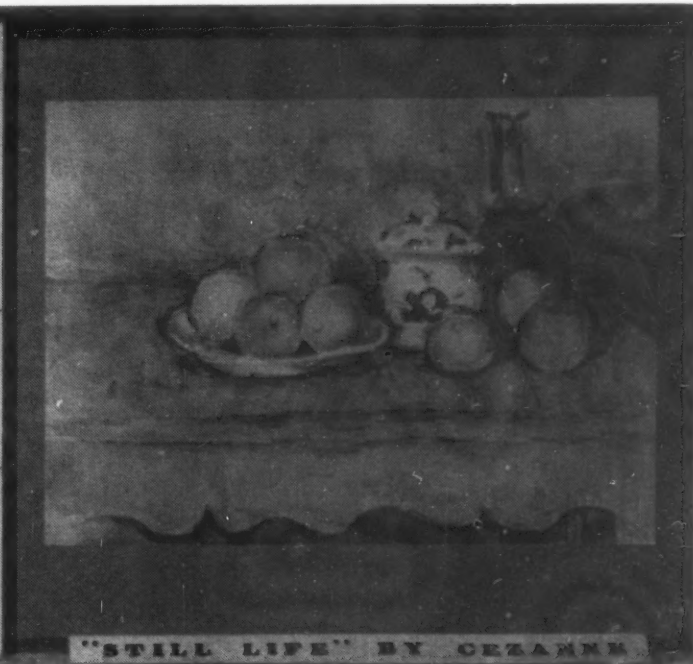
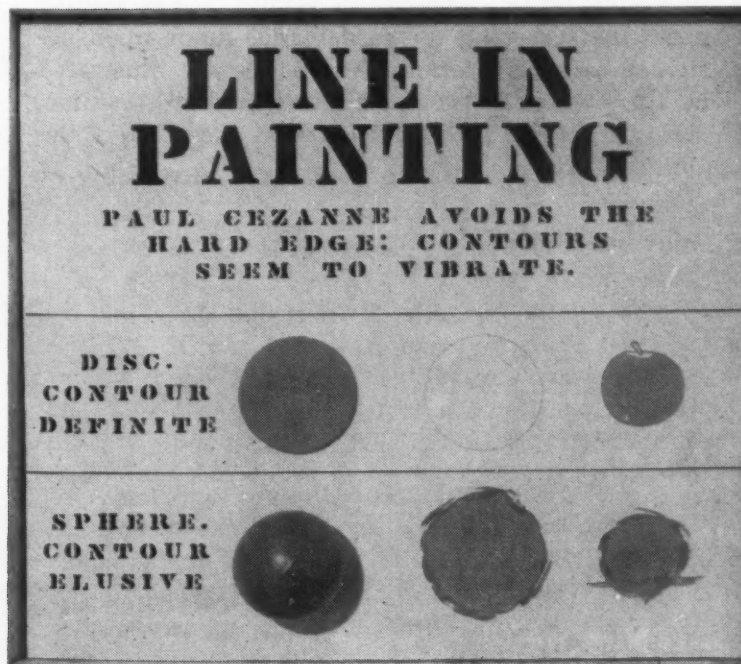
Art thus seeks to condense, according to its own rules of grammar, man's consciousness of reality. It uses its own language, its own idioms. Line, therefore, is a shorthand method of expressing the artist's message. When we move about an object, such as an apple, we discover that it has no linear edges. In this connection, George Opdyke compares

the representation of a flat disc and that of a sphere and makes the point,—

"If asked to make a drawing of a ball, most of us would draw it in outline and let it go at that. But is that the way a ball really looks to us—like a **ring**? What we actually see is a round shape made of little masses of light and dark values; namely, a highlight and certain graduations of value that indicate the spherical form of a ball. It is plainly evident that we see it this way otherwise we would not know it to be a sphere instead of a flat disc . . .

"And out of doors, do we see any lines around objects, or do we see any in photographs of out of doors? The answer is that

The Paintings of Cezanne Illustrate a Particular Line Quality.



scientifically speaking there are no outlines in nature or anywhere else except in our imagination—and in art. Of course, in art the outlining of objects is purely a 'convention'—that is, a convenient way of representing the forms of objects by indicating their boundaries. And this is indeed a very valuable convention. There is no tool in the artist's kit with which he can say more—than with an outline."

Once we recognize this, it is only a further step to realize that the eye is not the truthful instrument that we often take for granted. Knowledge of fact and visual appearance are often at odds. The Greeks realized this when they curved their temple columns to make them look straight. Artists have realized that their job was not merely to record either facts or appearances, but to record how facts and appearance affect them. They have seen that beauty lies not in fact but the interpretation of fact by the imagination of man.

The artist may use line purely to make a decorative pattern, as the Japanese painting illustrates; like the Chinese he can create form with line alone; he can create mass by cross-hatching of line and use line to suggest such elusive textures as hair and fur.

Line indeed can suggest almost anything. Lines are the alphabet with which the artist writes his message, to us. Each line carries a meaning all its own. Light line is frequently used to suggest distance, delicacy and refinement. When carried too far it is merely weak. Thick lines suggest nearness of the object, strength and power; when overforced they shriek at one or appear to make a hole in the drawing. Line attracts the eye and inevitably leads it. Therefore, lines going in different directions create a feeling of confusion; whereas, when well organized the eye is led with pleasure throughout the picture.

We often speak as though line had a beauty for itself alone. Actually even when a line does not depict any object, it still expresses the individual feeling and thought of the artist as well as the society of which he is a member. It is from this power of

expression that the line derives beauty so well exemplified in the lines of the Chinese, Durer and Ingres.

Much of the pleasure to be gained from line depends upon its vitality and this vitality can most vividly be shown by comparison of the work of a great master artist such as Rembrandt with that of a lesser member of his school. It will be interesting to test your own judgment of this quality by competing in the contest in the show. Again one of the ways of estimating this vitality is the sensitivity of a master's line throughout its entire length, a point so strikingly demonstrated in the exhibition. This is paralleled in literature by the sustained beauty of writing throughout a book, which cannot be maintained by any but the greatest writers.

Often the line used by the painter is subordinated to color values. Certain artists have a mental picture of the linear structure, and can dispense with line. Titian, perhaps influenced by the growing interest in science and its analysis of nature, led the way in this method,—painting in dark and light areas. While most modern artists use line to some extent, all owe much to Titian's use of color.

It must be emphasized that line is not confined to drawings and paintings, but also applies to sculpture and pottery, as is illustrated by the Egyptian relief and Mayan cup.

Again, these same laws which govern line apply to every object of everyday use, such as dress, architecture, furniture, household arts and transportation units. The modern industrial designer is guided by a principle which we today call "functionalism." In reality this is based on a consideration of the way in which line and material are suited to the purpose which the object has to serve. Actually we tend to think this functionalism a product of our 20th century civilization, whereas in reality it has always prevailed according to the demands made upon design in each civilization. This is clearly illustrated in the comparison between the modern costume, architecture and interior decoration and those of the 18th century.



Jewelry typical of that in vogue in Northern Indian during the 18th and 19th century. The pieces are of gold, enamel, set with pearls and precious stones. The pendants are gold coins. The armlet is gold Jaipur enamel.



A Chinese Golden Crown of the late T'ang or early Sung Dynasty. It is made of thirty or forty separate ornaments of gold wire, transparent coils, sprays of flowers, birds, butterflies, and other sparkling symbols.



An Egyptian set dating back to about 225 B. C. It is made of gold with semi-precious stones and decorated with granular ornaments and with braided wire border. The necklace has one medallion and five chains.

JEWELRY THROUGH THE AGES

The illustrations accompanying this article are by Hans Van Nes and are used here with the descriptive article by courtesy of the Metropolitan Museum of Art of New York.

A STORY of jewelry over a period of almost six thousand years is being presented at the Metropolitan Museum of Art in New York City. There are examples from most of the world's great civilizations—ancient Egypt, Mesopotamia, Greece, Italy, Iran, India, China and Europe during the middle ages, the Renaissance and modern times.

Few objects have such a direct appeal as jewelry. The ordinary person needs no explanation theories, or historical allusions in order to appreciate it. Yet jewelry is as thoroughly bound up as any of the arts with the times in which it was made. It is possible to approach it from

many points of view and find a great deal of information waiting to be discovered.

The exhibition begins chronologically with the earliest known type of jewelry, beads of colored stones and shells, dating about 4000 B. C., from the Museum's Egyptian excavations. The Egyptians produced marvelous jewelry throughout their history, as shown by over ninety pieces. A masterpiece of metal-craft of the XVIII Dynasty is an ingeniously constructed head-dress, made of shimmering gold scales inlaid with colored stones and glass, which completely covered a long wig. There are scarab rings that served as signets and of the latest period of Egyptian jewelry, a necklace bearing five medallions with coins of imperial Rome.

The Greek jewelers had little access to precious stones until late in their history, and so they concentrated on

gold alone, producing sculpture in miniature for ornaments and using intricate granulation and filigree. One of the most beautiful examples of this work to come down from antiquity is a set of about 350 B. C., found in Macedonia. It is known as the Ganymede jewelry; the name is derived from earrings which have pendants in the form of the youth Ganymede in the grasp of an eagle.

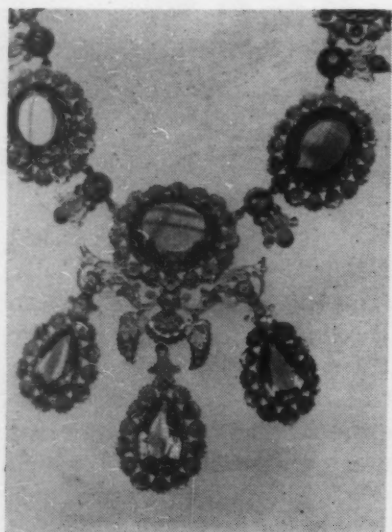
In the Etruscan group a set of jewelry recently acquired by the Museum is being shown for the first time. Its twelve pieces, including fibulae, or safety-pins, are of reddish gold with insets of semiprecious stones and paste. Illustrating the use of five different techniques of the goldsmith in an astonishing variety of designs, such as mythological subjects, animals, flowers, and palmettes, the set might well serve as a veritable jeweler's sampler.

The Chinese jewelers were more concerned with securing a pleasing design than with the monetary value of their pieces. Of the ninety-odd subjects of Chinese workmanship exhibited, probably the most interesting is a golden crown of the late T'ang or early Sung Dynasty, made of thirty to forty separate ornaments of gold wire, transparent coils, sprays of flowers, birds, butterflies, phoenixes, and other symbols, sparkling with uncut rubies, pearls, and cat's-eyes, and set upon tiny wire springs so that the whole metallic garden trembles. To quote a Chinese proverb, "One look is worth a thousand words." Most of the jewelry in this group dates from the latest dynasty, Ch'ing, that of the Manchus (1644-1912).

The Near Eastern group comprises over seventy-five examples, including the oldest gold jewelry in the exhibition, dating about 3500 B. C. This is a part of a Sumerian headdress, a wreath of realistic gold beech leaves, as thin and fragile as though they had been plucked from a tree and pressed in a book. In contrast are XVIII century Indian gold necklaces, elaborately wrought and set with many different precious stones and seed pearls. Even the backs of these pieces are beautifully decorated with Jaipur enamel.

Barbaric jewelry, heavy buckles, spear heads, and bracelets once treasured by tribes migrating over Europe are among the mediaeval pieces. In their use of fantastic animal designs and in the craftsman's technique Eastern influence is frequently evident. Relatively little has survived of the later mediaeval goldsmith's work, but of this period the Museum is showing a number of remarkable examples, mainly of a religious character—crucifixes, reliquaries, and so forth.

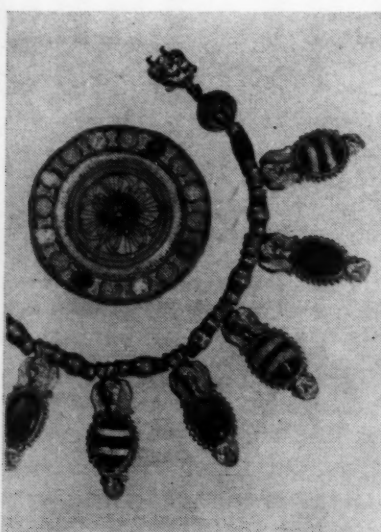
The goldsmith's craft reached its height in Europe during the Renaissance, and about eighty-five pieces of this period are shown. Not only personal jewelry, but gem-studded cups, a chalice, and a crystal shrine made by famous craftsmen are included. Two very rare ensembles, or hat ornaments, frequently seen in contemporary portraits of both men and women, are on view. The romance and brilliance of the XVII and XVIII century courts are held in the bejeweled carnets de bal, snuff boxes, and watches to be found in the latest group of the exhibition.



Details of a French or Italian necklace about 1815-1825. Traditionally said to have belonged to a member of the great Bonaparte family.



Details of Byzantine jewelry. The necklace bears a Christian Cross and the bracelet have a design composed of grapes and leaves.



Details of an Etruscan necklace and earring of about 500 B. C. Made of reddish gold inset with semi-precious stones in good design.



Details of Indian Necklace and Bracelet dated 17th to 19th Century. They are of gold and enamel set with pearls and precious stones.

ART AND EDUCATION FOR THE COMMON DEFENSE

By WILLIAM F. LOCKWOOD
Fine Arts Department,
Louisiana State University

RECENTLY the nation observed American Education Week, which had for its slogan "Education For The Common Defense." This is indicative of one of the major trends in education in the past few months. More and more we will be confronted with the challenge that American education must take the lead in the defense of American democracy. Art activities will, to a great extent, reflect this educational trend because they have become integrated with all other phases of the whole educational process. At the same time an activity program must justify itself more than ever before, inasmuch as there have been recommendations from some quarters that restriction be placed—in varying degrees—upon the freedom now existent in some of our schools. Creative activities together with the democratic life both imply a certain freedom of expression. Even in our preparation for any emergencies we must not lose sight of this fact.

The elementary schools and the high schools have incorporated in their programs and curricula various means of emphasizing the importance of a program for the common defense. The forms these means should take have been suggested by many educators. Some of the proposals include less emphasis on student-planned activities; exercising sterner discipline; eliminating books on consumer education and the like. On the other hand, there are many of us who believe that when we urge the suppression of free opinion (and free expression) in our schools we admit that our fears have caused us to lose faith. And these fears have arisen from an experience in the democratic life not great enough to show its strength. One of our greatest defenses, then, is to express our democratic ways of thinking and doing, and show its greatness in comparison to other systems of education.

"The defense against a bad idea is a better idea," says Dean William F. Russell of Columbia Teachers College. "The defense against a half-truth is a whole truth; the defense against propaganda is education, and it is in education that democracies must place their trust. We must not silence, or muzzle, or censor, but know and analyze and answer. The danger is that students will leave school unable to defend democracy because they have never experienced it."

It was with thoughts such as these in mind that we in the Art Education classes at Louisiana State University attempted to correlate our art activities

with the current movement in education for the common defense. After many discussions of the part education played both in a democracy and a totalitarian state geared for war and educational endocritination or pure propaganda the students suggested several ways in which they could express these contrasting educational system. These various graphic types were finally selected because they were adaptable for use in the high school program.

In our discussions it was soon evident that in a program for education for the national defense art expression need in no way be inhibited, nor research into other educational systems restricted. Actual forms these contrasts should take are numerous and varied. Pictographs, Pictomaps (the class coined the word) murals, posters, cartoons, theme illustrations, book covers and the like were suggested. Several of these types will be referred to here, although in most cases the message seems self-evident.

While most of the illustrations were done in line and in black and white, the mural was worked out in colors. It was designed by three students, each one taking one section and adapting their designs for a unified whole. The upper half of the mural represents the whole educative process in a totalitarian state from the time the child is taken away from his parents to the time he—if still alive—is in turn regimented as a parent. The upper half of the mural acts as a dark cloud over the lower half which contrasts, step by step, the education in a democracy.

Several of the pictographs illustrate this same theme—comparison of the two educational philosophies and methods. The illustration labelled "Death over Europe" was thought of as an illustration for a theme or an article dealing specifically with that phase as it affects our plans for defense. The pictorial map graphically illustrates the evolving program of defense, and education for that defense.

These expressions are offered as but a few ways in which our activities play a vital role in the expression by the student of his understanding of democracy, and its defense. Many other solutions and activities undoubtedly present themselves immediately to the reader. We feel, however, that in activities such as these art assumes the role it should in any program, and emphasizes the fact that expression in a democracy is one of the best means of defense of that democracy.

PLASTER CASTS FROM PLASTICINE

By JAMES M. DILLE

THERE are many advantages in using plasticine for modeling purposes. It is of uniform consistency and always ready to use. It is cleaner than clay and the work can be left for any length of time without attention. Its greatest disadvantage is that the finished piece is not permanent. The usual methods of converting the piece into a permanent cast involve preparation of a plaster or flexible mold. The former process is difficult if the piece is complex and the latter, while permitting many duplicates, is expensive and not adapted to classwork or where the amateur modeler wishes to secure a permanent piece with a minimum of effort. The following procedure is designed to overcome these disadvantages. It is based on the preparation of a suitable mold from which the final piece is cast in plaster. It permits a moderate amount of undercutting and may be used for pieces in relief as well as in the round. It does not, however, permit more than one cast to be made.

For best results the original plasticine model should not be smaller than 4 inches or larger than 15 inches. In general the model should be made relatively simple since thin projections of arms or legs cannot be successfully cast. If this is done, the armature can be relatively simple and sufficient support can be secured by using carpenter's dowel sticks or shellaced mailing tubes. The model should be made with attention to the principles of good sculpture which are predicted upon faithfulness to the medium employed. This means that intricate designs with many appurtenances should be avoided. The design will be most pleasing if attention is given to the proper use of clearly defined planes and surfaces.

After the model is completed, examine it and determine the best way to divide it so that the mold will separate from the model easily. In the case of the head in our illustrations this line of demarcation will divide the head into front and back halves. Thin pieces of tin or pieces of shellaced cardboard are pressed into the model along this division line.



The original plasticine model.



The finished cast with the debris of the mold.

The mold is prepared in three steps which must be repeated for each section. First, a mixture of liquid glue and painter's whiting is prepared. The whiting can be secured at any paint store at a few cents a pound. A quantity of the liquid glue is poured on a piece of glass or into a flat dish and the whiting added and thoroughly mixed with a palette knife. The glue will take up an astonishingly large quantity of the whiting. It is added in small amounts with mixing until a putty-like mixture results which can be molded with the fingers without sticking. This glue-whiting mixture is then pressed into the undercuts of the model. In our head it is placed in the mouth and eyes, along the corners of the nose and nostrils, and at the angle made by the hair line with the skin. It is pressed firmly into these crevices and smoothed with the moistened fingers, the intention being to fill out the angles and level up all depressions.

Second, the entire area is coated with paste. Any good library paste may be used for this purpose but the paste should not be too hard. After the area is coated with the paste, strips of tissue are pressed into the paste until the whole area is covered. Unembossed toilet tissue, paper napkins or facial tissue can be torn into strips about a half inch wide for this purpose. They are pressed into the paste on the model with the aid of a brush which has been charged with paste. The paste soaks through the tissue quickly and it adheres without difficulty. Folds should be avoided by tearing the strip as it is applied so that short lengths are used over the edges and in the corners. Two or three layers of tissue should be applied in this way. Use the paste liberally but avoid having it too fluid and do not allow lumps of paste to accumulate. Cover the last layer of tissue with paste.

The third step is the application of several alternate layers of newspaper strips six to ten inches long and a quarter to a half inch wide. These should be prepared before hand by allowing them to soak in water

at least twenty-four hours. They are applied in the same manner as the tissue. One can work rapidly since there are no sharp depressions. Care should be taken to avoid trapping air bubbles between the layers, and a generous quantity of paste should be applied between each layer. Three or four layers are sufficient for the smaller pieces, but larger pieces should have six or seven layers. After the final layer, the entire area is covered with paste. When the front half of the model has been covered, the back half is treated in the same manner without removing the division strips.

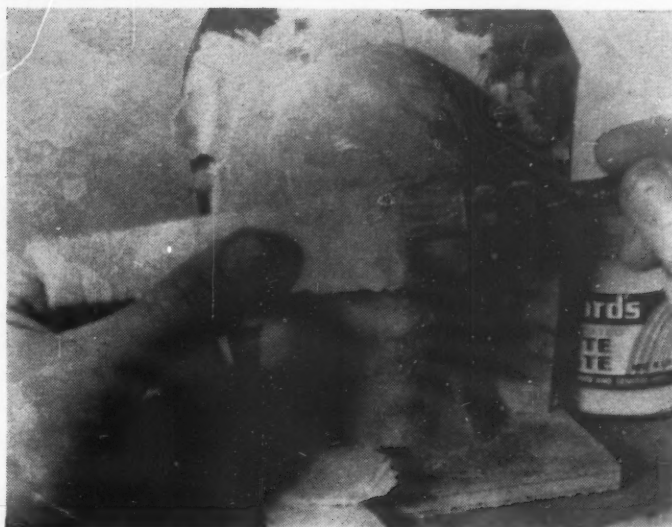
This procedure will be seen to be essentially the same as that used for the construction of papier-mache masks. The principle difference is that the glue-whiting mixture and the tissue paper permit an accurate negative impression of the original model.

After the application of the final strips and paste, the entire piece is set aside to dry. The drying must be thorough and should take at least forty-eight hours, preferably longer for larger pieces. If not enough time is allowed, the glue-whiting will be soft when the mold is removed and will break down. When drying is complete, the tin strips are removed and the rough edges of the molds trimmed with scissors or a sharp razor blade. The plasticine model is then cut into two parts by means of a palette knife inserted between the two parts of the mold. The armature, if one has been used, is removed and the plasticine carefully separated from the mold. This can be done by pushing it back from the edges of the mold with a modeling tool and removing it in pieces. Special care should be taken where undercuts occur since these are represented by projections in the mold. The original model will be destroyed in this process.

After all particles of the plasticine have been removed, the interior of the mold is examined for defects. Depressions can be filled in with a little plasticine and any rough spots may be smoothed. If a smooth finish is wanted in the final cast, the interior of the mold is given two or three coats of lacquer or shellac. The resulting molds although light in weight are surprisingly strong and rigid. The two halves are now placed together and held by heavy rubber bands. There may be some distortion due to drying of the paper but by carefully bending the mold, a fit can be secured.

Plaster of Paris is made up in the usual way to make the final cast. Enough is prepared to make the entire cast at one time by sifting the dry plaster into water with constant stirring. It should not be too thick and should be allowed to stand a few minutes before pouring into the mold, which has been supported in an inverted position for this purpose. After the mold is filled, the liquid plaster should be poured back into the mixing vessel while turning the mold.

FOR FEBRUARY, 1941



The application of the tissue strips and paste. The newspaper strips are likewise applied.



The division strips of light tin are in place. The glue-whiting mixture has been applied.



After drying the piece is cut in two. The plasticine has been removed from the front half. It is still in place in the back half of the mailing-tube armature can be seen.



SHIRLEY SONNANSTINE.

ETCHINGS

By LOU K. WEBER
OAKWOOD H. S., DAYTON, O.

How would you like to try etching on celluloid? It is an inexpensive process which requires very little equipment. All you need is a piece of celluloid for a plate, an etching tool, which may even turn out to be an old victrola needle, good black etchers' ink, paper which has a high percentage of cotton, and a press consisting of a heavy roller and two pieces of felt. With these things you may experience many happy hours and produce good results.

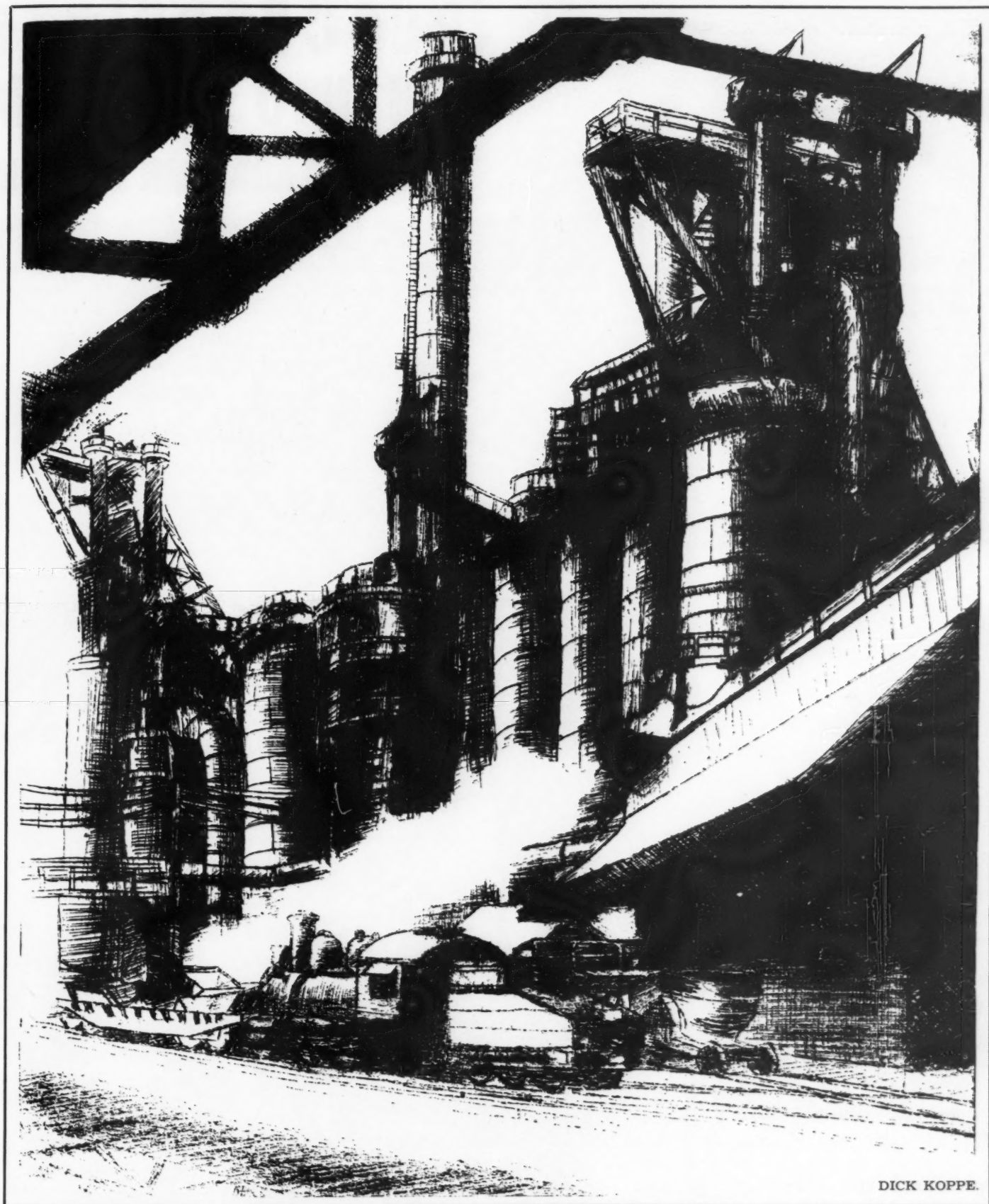
It is assumed that you are an artist to begin with, and that you have made a fine composition on paper with pencil, also that every part is well worked out in dark and light. If so, you are ready for scratching.

Before you begin, however, you slip a piece of cardboard under your drawing and put a piece of celluloid over it, clip or tape all three together very securely to prevent slipping. With the tool begin to scratch the surface, pressing hard where you want darks and not so hard where you want light effects.

To get the greatest amount of expression you can vary the pressure from hard to soft on each stroke. Where excessive darks are required use cross hatch or any other means to make solid scratching. If you would like to see your progress now and then slip a piece of black paper under your celluloid.

To ink, you need a pad made of cloth stuffed with cotton. With this pad you put the ink into the grooves with a rotary movement being careful not to press too hard lest you destroy the burr. Then, when the whole plate is covered, you take a piece of tarlatan and begin to remove the ink from the places where there are no scratches. Do this too with a rotary movement and be sure you get your plate clean. You can, to be sure, leave some cloud effects or other textures if you are an expert, but if not, wipe your plate clean.

After the paper on which you expect to print has been soaked for two hours, you are ready to print.



DICK KOPPE.

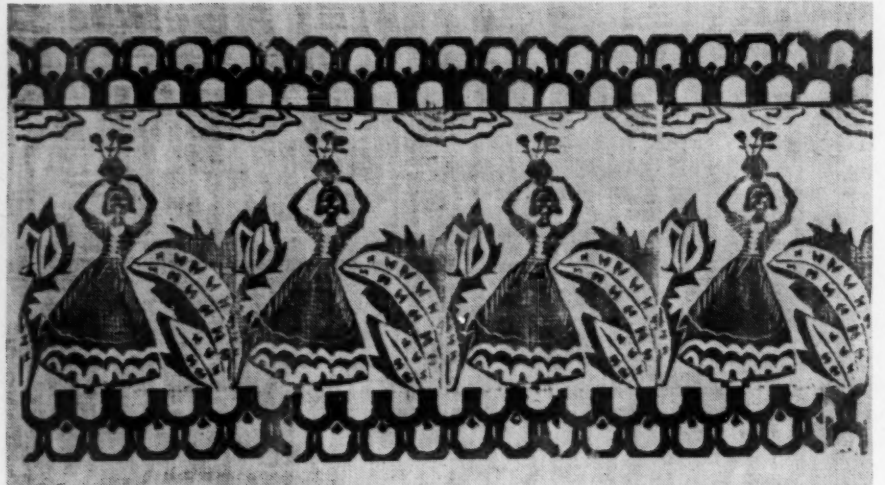
Blotting paper should be placed under the soaked paper to absorb some of the moisture. The plate is laid on the paper, covered with felt and then the heavy roller is passed over it.

Your work is done. If your print is light you may have pulled the ink out of the grooves or you may

not have put enough ink into the grooves in the first place, or you may not have all the pressure you need.

The plate may be used many times over. The burr finally wears down but you can scratch again to make fresh. Most people prefer to make new plates rather than work over old ones.

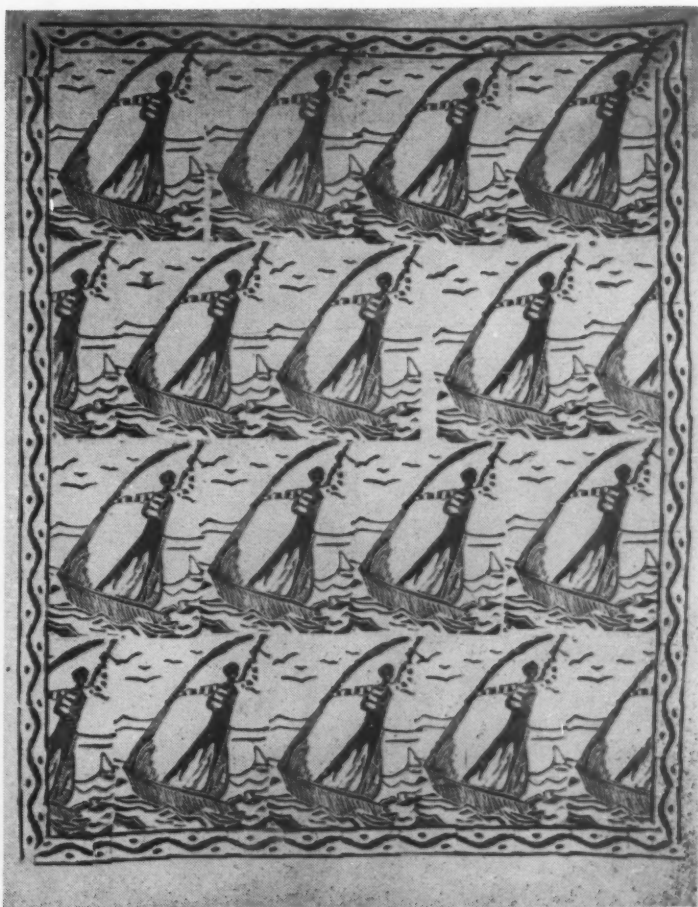
BLOCK PRINTS LINOLEUM IN CLEVELAND HIGH SCHOOLS



For some time the Art Department of the Cleveland Public Schools has been using radio broadcasts as a means of stimulating art interest in the schools of that city. The talks are given under the direction of Alfred Howell, director of art. The linoleum block printed textiles shown here were made by high school art pupils after listening to one of these presentations.

FROM ART TALKS ON THE RADIO

ALFRED HOWELL • DIRECTOR



FOR FEBRUARY, 1941

AN ADVENTURE

Summer Classes under Prof. F. Edward Del Dosso at the University of New Mexico, were introduced to puppetry through the medium of stick puppets, silhouette and translucent which were suitable for primary grades. Later came the development of marionettes of various types, such as paper mache, rubber ball, dowel stick, and balsa wood. Educational values and pleasurable reactions of students of the puppetry class follow:

Probably no type of work will arouse the interest of all students, making them conscious of art as a practical medium, as will a marionette show. There is a strong appeal about the making of these "little people" that one cannot quite penetrate. While fascinating to make, they are even more captivating when it comes to operation.

The making of the marionettes brings about a feeling of need for three dimensional expression, serves as a good start toward laying a foundation for sculpture, and brings forth creative powers not previously realized. Students enjoy being creative, and it is interesting to watch the growth of inventive genius when students once warm up to the subject.

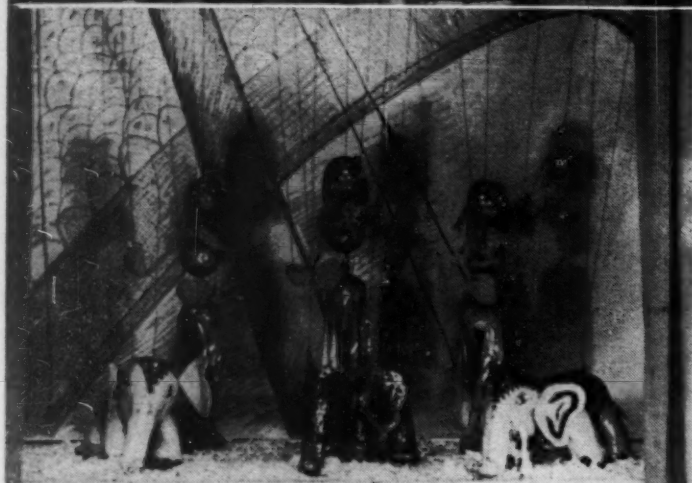
Puppetry presents one of the finest of all opportunities for the integration of school subjects. Even the simplest marionette show calls not only for the study of art, but of drama, English, sewing, and stage management as well. The dressing of the little figures brings about problems in design, color appreciation, pattern making, and costuming. Stage settings present practical questions of color and form, balance and composition. Everyone who takes part in such a show will come to feel the value of applied art.

A marionette project is a social unit in which each one contributes a definite part, the responsibility for making an artistic production being shared by every member of the group. The realization that the group depends upon every individual for the success of the finished product calls forth a high type of social response. In working together toward a definite and delightful goal, the class grows in initiative and develops co-operation and industry. Everyone can say with truth, "I did my part in making this show a success."

Today, emphasis on education is laid upon creative thinking. Out of this grows one of the most dynamic forces in education—art. Wherever progressive teaching is going on, art probably provides the greatest stimulus to creative ability on any subject offered. Art is a way of thinking and a way of expressing one's thoughts.

By MARY MASTERS, Farmington, New Mexico

DESIGN



WITH PUPPETS

"We, who are responsible for the learning activities of children, must place less and less emphasis upon the competitive side of life and more and more upon the co-operative where common interests and purposes are involved." This statement was made in an article by H. P. Study in *Progressive Education* for February 1940.

Granting that this be true we find a sincere need for many ways and means of emphasizing the co-operative side of education. Let us select as one of these ways of accomplishing our desired results, puppetry. Puppetry, with the following objectives, will without a doubt, comply with the progressive philosophy of education. It is a general objective of puppetry to present a wholesome challenge of creative and clear thinking to students. Out of this challenge come more specific objectives such as:

First, Giving the child an opportunity to work in co-operation with fellow members of his class, toward one ultimate goal and second, giving the child at the same time opportunity to care for his own personal and individual differences through his creative piece of work. Third, offering a type of activity easily integrated with all other school subjects.

This interpretation with language comes through writing creative scripts for little puppet shows; with arithmetic through cutting, measuring and figuring correct proportions; with spelling through using correct spelling in writing script; with history through research for correct historical data, when writing playlets based upon historical situations, etc.

As an aid in carrying out such objectives as mentioned all kinds of waste materials can be put to use and very attractive puppets made with little or no cost at all. Newspapers make good paper-mache; scraps of materials may be transformed into costumes and other such things tend to put puppets within reach of all because the cost is so small.

Out of such a program one may realize such outcomes as listed: 1. Knowledge: Knowledge of the use of puppets, knowledge of manipulation of puppets. 2. Skills: Skill in handling tools, skill in manipulating puppets in performances. 3. Habits: Co-operation with fellow students, performing tasks in an ordinary manner, and many, many other outcomes.

In conclusion let us say that puppetry has a very definite place in education for in looking at it from the activity point of view alone, we can assume it tends toward creating a keen interest in school work. And in turn keen interest fosters learning.

By BERTHA MITCHELL, Tucumcari, New Mexico

FOR FEBRUARY, 1941



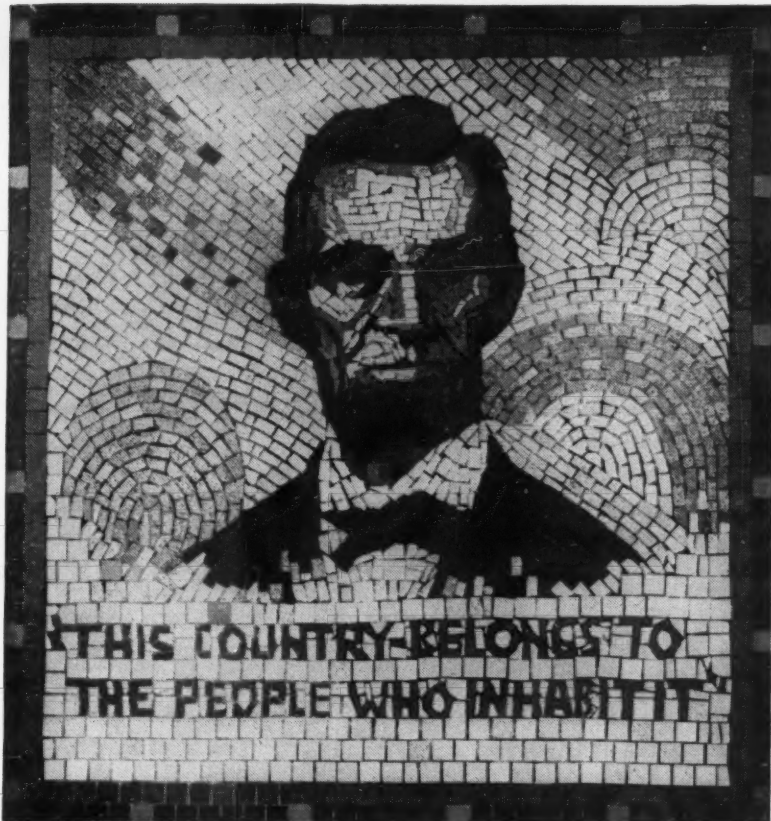
MAGAZINE COVER ILLUSTRATIONS

Some time ago several nationally known popular magazines collaborated with the Devoe and Raynolds Company in holding a contest for magazine cover illustrations. Forty artists, including nine students in Art School won prizes

F. S. Pearson, second managing editor of "American Home," New York, looking over the prizewinning covers for his magazine



Francis E. Brennan, art editor of "Fortune," New York, studying cover illustrations to which he awarded prizes as part of the Devoe Magazine Cover Illustration Contest.



A portrait of Abraham Lincoln made in Mosaic on the New Jersey W. P. A. Arts and Crafts Project, Revives an Old Art.

MOSAIC, one of the principal media of early artisans, may return as a popular form of interior decoration if experiments being conducted by the Work Projects Administration in New Jersey indicate that the public is responsive to this type of handicraft.

Inspired by the abundance of suitable clay deposits in the State and the possibility that a market for them might be created, the New Jersey WPA Arts and Craft Project has set up a unit to study these clays and turn out some original work in mosaic.

A favorite form of both interior and exterior decoration in ancient Antioch, officials and artisans of the project are hopeful that the medium will become popular with American designers and architects and make possible a market for the clay deposits. New Jersey clays, project technicians assert, show a wide variety of shrinkage, plasticity and absorption. All, however, burn from a light to a gray buff in color.

Blended in proper proportion, according to the tile desired, a solid mass of clay is placed in a blunger (wooden vat) filled with water. It is then agitated by mechanical means, then poured from the vat to a vibrating machine to remove large impurities; finally to a filter press which eliminates all but 20 per cent of the water.

MOSAIC ART REVIVED IN NEW JERSEY

The cake of clay left in the filter press may be used as is for pressing by hand small objects such as tile and ornaments. The clay slabs to be used as tile are cut to the required sizes and shapes and then fired. Eighteen hours is the average time in the kiln.

Coloring is achieved by glazing. This is done with the use of felspar, flint, clay, and flexing and coloring mineral oxides. The latter ingredients are reduced to powder form and mixed with the other materials to produce the color desired. The glaze may be sprayed, painted, or placed on an object by dipping. Stains may also be used on the tile and then covered with a transparent glaze. Another firing follows application of the glaze, after which the tile is ready for use.

The mosaic unit uses vitrious tile exclusively for mosaics, but glazed tile also is produced in small quantities. Portraits of Presidents have been done for several New Jersey schools and a lunette of an eagle was executed as a decoration to be placed over the door of the Administration Building in Roosevelt Park, Metuchen.

Five panels each six by eight feet and titled "Youth Carries the Heritage of the Arts of the Past into the Future" are being designed for use in Trenton Central High School. The panels will depict painting and sculpture, architecture, music and allied arts, and science and engineering.

The idea of mosaics for home use has fascinating possibilities, the artist believes. The Byzantine mosaics were used only in churches, but since then the decoration has appeared in all kinds of buildings. The colorful tiles bring an "out-doors" feeling to the walls of a room, and add interest and personality to the walls of a house.



A teacher shows a youngster how to manipulate a simple marionette. This marionette and "Adam" were made at the New Jersey W.P.A. Recreation Project's Training School for supervisors.

MARIONETTES

1 The features of "Adam," leading marionette in a project presentation of "Genesis" emerge from beneath the chip carving knife in the hands of a skilled artisan. Starting with a block of wood and working drawings of the figure, the craftsmen transferred front and profile representations of "Adam" from the drawings to the wood by means of templates. Then followed the cutting of contours with a bandsaw and the final work with the knife.

2 The chest was hollowed out on the lathe. In fitting the hollow over the abdomen, high spots were found. These are being taken out in the above picture with a spoon gouge. The projection in the center later becomes a pivotal point in the articulation of the marionette's torso. A marionette of this type is extremely complicated in construction and limited in its application. However, it is particularly suited where smooth and flexible movement is desired as more in keeping with the theme of the presentation.

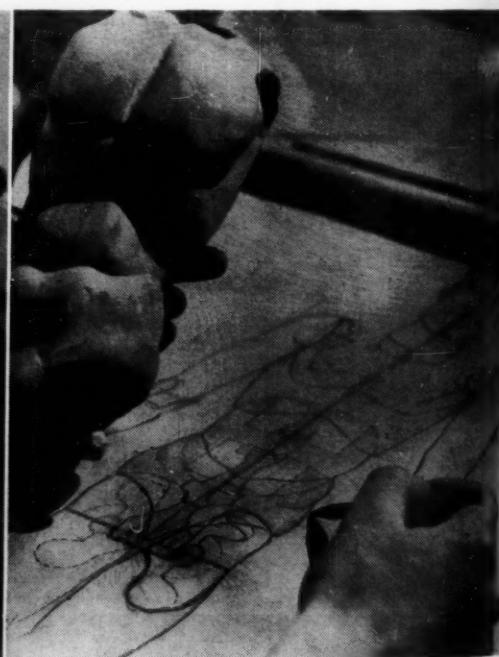
3 Chest, abdomen, and hips as assembled, are checked against the working drawings preparatory to final minor adjustments. The string holding the sections together



1 Adams features are cut from wood.



2 His chest was hollowed on a lathe.



3 Chest, abdomen and hips are assembled.

extends downward through the center projection of the hips and is anchored in the center of the pelvic joint. The painstaking attention to detail is necessary if realism of movement and appearance is desired.

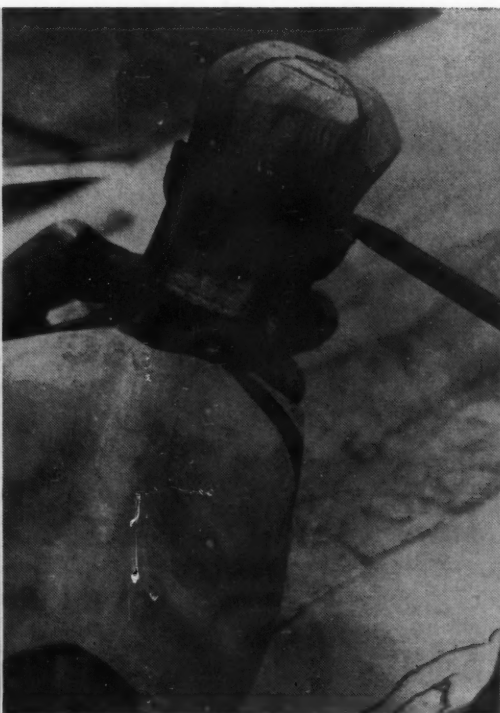
4 The legs are attached to the hips with a pelvic joint corresponding closely to that in humans. The ball-and socket arrangement of thigh and pelvis is also in the interests of natural articulation. Notice how the hip piece corresponds to the hollowed-out parts of the thighs.

5 The back of the head is closed with a carefully-fashioned piece of wood and the head is attached to the neck. Even the contours of the back of the head, which would seem relatively unimportant in a marionette, are faithfully followed. Care is taken that the head may move freely on the shoulders, that the entire torso is free from irregularities in the wood at the junctures so that movement is unhampered.

6 The completely assembled figure, showing details of construction. Strings have been attached and the character "Adam" with human bearing, human dignity, and realism of movement is in keeping with the serious nature of the presentation.

Then an instructor, having affixed strings for manipulation of the figure, explains details of the operation at the Recreation Project's training school for supervisors and group leaders. Operating the life-like "Adam" and similar marionettes calls for the utmost in dexterity and subtlety if the maximum effect is to be gained from the painstaking work that has gone before.

Despite the attention paid to the more specialized forms of puppetry, the New Jersey project does not slight the everyday variety. Here a training school product teaches marionette manipulation to an awed youngster, using one of the simpler puppets assembled by the project.



4 His legs and hips look almost human.

5 His head is backed with a piece of wood.

6 Adam ready to act in the "Genesis."

A FORWARD GLANCE AT THE ABSTRACT FILM

By HERMAN G. WEINBERG

RECENTLY, The Film Library of the Museum of Modern Art presented for one week a chronological survey of representative examples of the abstract film. Covering the period beginning with the post-war experiments of Hans Richter in Germany in 1921 to the most recent experiments in 1939.

Despite the comparatively wide popular appeal of none-representational, or abstract, painting, this corollary movement in the films has had a decidedly more limited audience because of the complex set-up of commercial film distribution in America. In occasional "little theatres," or at private subscription performances, they have unreeled their restless and fluid play of light and shadow, their juggling with linear rhythms and contrapuntal interplay of image and sound that had frequently all the suspense of watching an acrobat mocking gravity on a tight-rope. Occasionally, objects of the material world, fragments of faces and figures, crept into these films, born of the sub-conscious, and a new kind of symbolism, hitherto non-existent in other of the arts, made itself felt. The material used sprang from the visceral-dynamic nature of the film-medium. The Comte Etienne de Beaumont made a film called, "Of What Are The Young Films Dreaming?" The abstract film was the purest expression of Pudovkin's famous statement, "We sit in the dark and we are made to laugh and cry and all it is that is doing this to us is lights and shadows."

Of the nine films shown in The Film Library's series on the abstract film, seven dealt with linear rhythms and compositions, the purest form of "absolute" film, since here the film exists for its own sake, divorced from literature and the material world, sometimes projected in silence, sometimes to the percussive shocks of sounds derived from recognizable rhythms—a tango, Milhund, Bach or swing. "Rhythmus 21" (1921) by Hans Richter was a study in rhythmic mass shaped by the rectangle and the square, one of the earliest manifestations of extending abstraction from the canvas to the screen. "Anaemic Cinema" (1927) by Marcel Duchamp (he of the notorious canvas, "Nude Descending the Stairs") was an expression of the short-lived but gay "dada" movement, a facetious expression of the impatience with all pretence that was rife among a clique of artists in Paris immediately following the armistice in 1918. "The Color Box" (1935) by Len Lye had the temerity to paint the color directly on the celluloid of the film and was released as a "peculiarly merry advertisement" (to quote The Film Library) for the General Post Office of Great Britain, in which the advice

to "mail early" cost per pound of parcel post, etc. were given dynamic treatment in this abstract film—"poster." To "La Creation du Monde" of Milhaud, Mary Ellen Bute and Theodore Nemeth (in 1937) described the curve of the "Parabola," the arc created by any projectile, fountain or shooting star, one of the basic curves in geometry, utilizing the acrid dissonances of the Milhaud music as a dynamic counterpoint to the bursting of these arcs across the screen. The film was in effect a "ballet in the parabolic curve," rhythm having utilized light and plastics as the "figures of the dance." In "Escape" (1939), Miss Bute posed the problem of a triangle trying to "escape" from behind a grating, a sort of dramatic "struggle" between two geometric forms (the "grating" being the combination of two straight lines, vertical and horizontal). She has described this composition as "an abstract expression of plot, of pure dramatic incident, as a play might be reduced to its essentials." Here, the "deus ex machina" of any plot found itself reduced to its fundamentals—"struggle and escape—and peace." The seventh, "Swinging the Lambeth Walk" (1939) by Len Lye again set linear compositions to percussion—to swing—and the effect was not less than that produced by Benny Goodman and his wailing clarinet.

The two films which utilize material objects, faces and figures, "Ballet Mecanique" (1924) by Fernand Leger and "Emak Bakia" (1927) by Man Ray, were frankly psychoanalytical studies. "Here," the artist said, "I have thought of an image, which has reminded me of another image and that, in turn, has recalled still another image, and so on. The resulting phenomenon is this film which you see. If the logic of these juxtapositions make themselves felt to you, the film will have achieved its purpose."

In the early thirties, the old Universal Corporation released Oskar Fischinger's "Hungarian Dance No. 5," an abstract linear composition to the music of Brahms, which had a wide commercial success. More recently, the Music Hall has shown "Rhythm in Light" and "Synchrony No. 2," (set to the music of Greig's "Anitra's Dance" and Wagner's "Evening Star") by Mary Ellen Bute and Theodore Nemeth, with marked enthusiasms on the part of the audience. Walt Disney was quick to recognize the growing interest in these fascinating experiments.

The place of the abstract film in the general scheme of what can be achieved in the film medium has by now been clearly defined. It is related to the theatre or the novel, or even to the fictional film, as mathematics is related to engineering.

A NEW SOURCE OF DESIGN MOTIFS

By WILLIAM S. RICE
Oakland, California

If you art students are eager to go hiking in early spring, I should like to tell how you may make your hikes more interesting than usual.

Half the joy of hiking comes from the habit of keen observation. Have you ever had a good look at "earth stars" and noted how many varieties you can find in a single day's outing? "Earth stars, what are they?" you ask. By "earth stars" is meant plants which the learned botanist classifies as biennials. Biennials are plants which spend one year in making a rosette, or star shaped mat of leaves which blossoms one year and dies the next. A circular, geometrical arrangement of leaves, with stems radiating from the center forms what the designer calls a "rosette." Sculptured rosettes were very commonly used by the Romans in decorating their temples. Natural rosettes or "earth stars" are to be the quest of our search today. Very few students are aware of the existence and fewer, of the beauty of these so-called "earth stars" that closely hug the cold, frozen earth and grow in beautiful circular clusters. Come with me and we shall find them, in endless geometrical patterns resembling those sculptured ones made in classic times. Let us take a short stroll across almost any city lot, or country pasture if you are fortunate enough to live in the country and see what treasures await our patient search!

You have noticed, doubtless that these natural rosettes or "earth stars" as we prefer to call them, may even be found in the vegetable garden. The turnip, radish, lettuce, dandelion and an old-fashioned succulent border plant known to all as "hen and chickens" come under this class. In fact these so-called men and chickens are so symmetrical in structure that you can almost fancy them to be green roses or water lilies.

To find the most beautiful of "earth stars" you need only search among the commonest weeds, notably the various members of the thistle family with their beautifully cut and prickly foliage. They are often so perfectly geometrical in arrangement, that the art worker can almost use them as they are for decorative motives, without recourse to design or conventionalization—the liberty that occasional leaves take being the only thing to consider.

Some of the commonest weeds found in almost any neighborhood that cannot fail to interest you in your search for "earth stars" are the feathery leaved, pepper-grass and the evening primrose which is remarkable for its perfectly symmetrical leaf clusters, forming a beautiful spiral star. Another is the

moth mullein, the hiding place of which may easily be disclosed by the dried twigs, dotted with its globular seed vessels. At the base of last season's dried stems, you may readily find a flat, circular mat of lush, green leaves, patiently awaiting the coming of spring to start it in its second stage of growth.

The plantain rosette, also a very common specimen, is a perennial, renewed from year to year from the same root. Most of the "earth stars," of which I have told you, are not hard to find in almost any locality, if you are an enthusiastic nature lover on the lookout for design source material.

If you are fortunate enough to live in California or Florida where the winters are milder than in the eastern and middle western states you may find an endless number of "earth stars," during the months of December and January and even as late as May.

On my way across lots to the trolley station in Oakland, California, I frequently see "earth stars" that are not familiar to Eastern nature lovers. The French Artichoke, an escape from some old garden where its undeveloped flower buds were esteemed as a toothsome vegetable, forms the most regal of stars, sometimes three or four feet across. It is the handsomest member of the thistle family, especially when it puts forth blossoms which are large and showy. It is not a native of California but flourishes freely in the land of its adoption either in a wild or cultivated state.

In its wild state it reverts to its prickly ancestors and decks its leaves with a formidable array of spines.

Other specimens, are the bull thistle and a pretty variegated variety with silvery green specks and veins forming an interesting pattern over the entire leaf. The leaves have a texture like satin but their margins are beset with spines that make you cautious in handling it. The illustrations accompanying this article are not conventionalized drawings of the plants, but were made direct from the growing plants themselves, without having first been arranged according to some arbitrary fashion.

To see beauty in common things is indeed a gift; but such can be cultivated if one has but the eyes to see and appreciate nature's humblest offerings. Most people fail to notice the beauty in lowly weeds and often exclaim in surprise after seeing them drawn or painted, "I never dreamt of seeing such beauty in common weeds!"

Truly speaks Browning:

"We're made so that we love First, when we see them painted, things we have passed

Perhaps a hundred times, nor cared to see."

A TALK TO BEGINNING ART TEACHERS

By J. ART McCANNE
Director of Art, Pomona, Cal.

THE purpose of this treatise is to bring to the beginning teacher a few practical and specific suggestions which will be of actual use in the classroom in reaching the goals set by our objectives of art instruction. However, before going into the strictly practical side, it may be well to take a few minutes to look into the background of our present art instruction and to treat briefly in a general manner our present aims and objectives. With this as a starting point there will be an attempt made to develop more specific suggestions.

In order to prepare you for what is to follow and to give you an inkling as to a commonly accepted attitude toward elementary education in general and art education in particular, the following excerpt is quoted from "The Child Centered School," by Rugg and Shumaker: "Consider the children in the formal school—silent souls sentenced to a treadmill of grades in an effort to grind out a dubious three-R intelligence. What is art permitted to mean to them, except, perhaps, pictures on the schoolroom walls of madonnas or of Washington Crossing the Delaware? Painting and drawing? Agonizing half-hours twice a week, feverishly and sickently restraining a quivering brush or pencil to keep it from spoiling something the teacher has set before the child to be done. Art in the old school means imitative reproduction, mere representation, copying, the passive study of the classical."

In other words, art used to be regarded as "certain subject matter set out to be learned." Our system was a logical one, based upon starting with simple problems and techniques and advancing into more complicated ones, a gradual and steady progression being followed throughout the grades. There was much drill on skill, and techniques were stressed. The supervisor set the standards and rules of procedure which fact simplified her duties greatly. She spent a week or two in the summer time to compose her outlines after which her work was completed expecting to see that her outlines were enforced. This system also made it easy for the teachers because they did not have to think, and thinking is painful.

As contrasted with this attitude that art is "certain subject matter set out to be learned" there is the newer attitude that art is a "means for releasing the creative impulses of children." Under this newer philosophy, what should be the aims of our art instruction? Probably they should be properly manifold—a separate set of aims for each individual and not a single set of aims for everyone regardless of

ability, background, personality, etc. We are rapidly reaching the point at which we shall properly recognize the individual, but as yet we have not arrived. Facing the danger of violating one of the first rules of logic by explaining a complex situation with a simple answer, there is going to be an attempt made to set up objectives for our art instruction under three general headings: appreciation, creative self-expression, and desirable social habits or attitudes. Started in the more usual form of aims these may be listed as: 1. To foster a continuous growth in appreciating the beautiful; 2. To assist the child in developing his creative ability, and 3. To provide for social situations in which desirable social attitudes, such as cooperation, initiative, self-reliance, etc., have the maximum opportunity to operate.

Each of these objectives will be taken up in turn and an attempt made to give specific suggestions for their achievement. However, it is to be noted that each is intangible; one can easily visualize the difficulties to be encountered in setting up definite, specific procedures which would lead with certainty and mathematical precision to intangible outcomes. Even so, it is hoped that the following suggestions are in a sufficiently definite form so that they may be of some use in an actual classroom situation.

What is appreciation? It is a **pleasurable** reaction to that which is being appreciated. It is largely emotional, less intellectual, and therefore must grow out of situations which give pleasure. It does not come about by the children's acceptance of our formulas and ideals, however high, but by active participation of the children in discussing, recognizing, analyzing and discriminating. We can't give appreciation out in spoonfuls as we do breakfast food. You can not tell a child **how** to appreciate any more than you can be told **how** to love your mother. Following are a few more or less practical suggestions for the development of appreciation:

1. Do not attempt to develop appreciation upon an authoritative basis. (This refers to forcing the children to memorize principles of art rules, of procedure of details in connection with a picture or the life of an artist. If there is an unpleasant phase to a lesson, distaste rather than appreciation is likely to result. Imagine taking hold of a child's shoulders, and shaking him, and saying, "Now sing." The situation is analogous in music and art, both requiring a favorable and pleasurable emotional set up in order to bring benefit and satisfaction.)

2. Frequently assist the child to look for and to enjoy beauty in his daily environment. (Discuss

with them; stimulate them to notice; put them in situations where there is opportunity for appreciation.)

3. Offer daily opportunity to make choices involving beauty and fitness. (Give them a chance to decorate the room, set and decorate the stage for plays, select and exhibit art objects, etc.)

4. Sponsor the child's desire to own beautiful pictures or art objects. (These may be either individual or class collections. Advise them in selection; assist them to collect.)

5. Think of appreciation in connection with all activities, not simply confined to the drawing or painting period. (It does not necessarily follow that **Art** is being taught during the drawing period.)

6. Make use of the physical properties about the school in connection with development in appreciation. Following is a list of those properties which affect or are affected by the appreciations of children. They must be **consciously used** by the teacher if they are to be of benefit. It is to be noticed that the items mentioned herein are commonplace and obvious; however, it is too frequently the obvious which we overlook, and it seems desirable to compile a list such as this and review it occasionally in order to make sure we are not neglecting to use easily available aids.

a. Arrangement of room and furnishings in good taste, such as desks, tables, curtains, blinds, etc. (Allow the children as much opportunity as is feasible in choice and arrangement. Room decoration will be discussed in more detail at one of the subsequent meetings.)

b. Pictures and Visual Education Department materials. (Own your own collection of pictures which have a bearing upon which your children are studying. This does not mean to spend a great deal of money upon them; you may have a fine collection at little or no expense by saving clippings from the rotogravure sections, magazines, etc. Mount them on attractive art paper, and display them for **short** intervals. Note the emphasis on **short**. As to Visual Education Department materials, please know that I am emphasizing this: **MAKE USE OF THEM**. Many teachers go from year to year and make no use of the Visual Education materials which are available to them. It is suggested that one of your first acts upon going into a school district as a teacher should be to visit the one in charge of such materials and become acquainted with those valuable aids which are to be had there. It will make your work much easier, not harder, to make use of these materials.)

c. Beauty centers, window treatments. Every room should have at all times a beauty center; that is a screen attractively decorated or a wall decora-

tion with a center of interest in front of it, such as a still life arrangement, growing flowers or plants. This should be changed once in a while; do not leave it there all year. As for the window treatment, you may have potted plants, a shelf on the outside for feeding birds, etc.)

d. Teacher's appearance. One hesitates to mention this as it makes him wonder how he usually looks. But it is important; dress to go to school as though you expected important company at home. Save last year's party dress to wear for working in the garden; don't wear it to school. Be fastidious. Do not offend students with your appearance, and do not offend them in any other manner; if you smoke, use Listerine—if you don't, use it anyhow.

e. Pupils' appearance. This item is significant without explanation. The teacher's contribution lies in setting an example of an attractive personal appearance.

f. Bulletin board arrangement. This is one of those obvious things which is frequently overlooked. If all the messy bulletin boards were placed end to end, they would reach from here to there. Keep your bulletin boards as neat as you would like to have your students' work to be.

g. School buildings and grounds. Discuss with your children your surroundings occasionally. It is just as important for them to know the bad features of the grounds and buildings as it is for them to know the good ones. If there are unattractive conditions about your school, that is unfortunate, but allow the pupils to appreciate the fact that they are unattractive and to realize that there is room for improvement.

h. Arrangement of children's own work and belongings in good taste as note books, desks, papers. Praise and exhibit neat work. Praise begets results—if properly placed!

i. Illustrations in the class books. Discuss the illustrations, but do not allow the children to copy them.

j. Children's activities as pet day, kite day, dances, plays. Assist the pupils to take pride in artistic accomplishment in connection with their activities.

k. Display of beautiful objects brought in by children or teacher. Do not be selfish with your beautiful art objects; bring them to class and let the children enjoy them with you.

l. Children's creative expressions. Allow them to select and exhibit their own work frequently.

m. Gardening and potted plants. Every classroom should have living plants displayed, and these should be in the care of the children, not the teacher.

n. Class or individual art collections. The importance of these has been mentioned.

o. **Discussions** of these factors and other beautiful or unattractive conditions observed by them. Give the children themselves maximum opportunity in the handling of all of the above. It may seem that this thought is being over-stressed; but if there is one concept in connection with the development of appreciation which is outstandingly important, it is that of child participation.

Unfortunately, appreciation is very difficult to measure. Tests have been designed, but as yet the study is not sufficiently far advanced to be of much practical value. However, we often may observe things which are not susceptible to objective measurement. There may be certain evidences of appreciation such as:

1. Noticing and spontaneously commenting upon a thing of beauty as a pretty new dress, a rainbow, a sunset, a flower bed.

2. Showing conscious pleasure in seeing beautiful color.

3. Noticeable improvement in orderliness in one's own work and surroundings. When you see this improvement taking place, you may be reasonably sure that your efforts in developing appreciation are bearing fruit.

4. In brief, it takes close observance of actions to know whether or not we are accomplishing desired results.

Now, as to the second of our objectives: to assist the child in developing his creative ability. What is this creative self-expression, about which we hear so much? Following is another quotation from Rugg and Shumaker which may assist us in the understanding of the term: The urge to create is one with the urge for self-expression. It is the **impelling desire** to translate an experience, a fleeting inner image, into outward form; to leave a significant personal impress upon materials; to **convey a feeling or refine a meaning that has lived before only in imagination**. This is the creative artist at work, and the child at play. This passage is rather difficult to assimilate in one reading; the gist is that there is a strong desire to shape materials into forms which have existed before only in imagination, the key words being **desire** and **imagination**. Following are some suggestions which it is hoped will be helpful in giving free play to the creative impulses of children.

1. First of all, creative self-expression depends upon freedom to create. Encourage and guide the work, but do not dictate it.

2. Stimulate the children so that they will have something to tell. Altho the child's freedom is most important, keep in mind that he has no freedom if

he lacks ideas upon which the creative work is based. The child does not know what he wants until he knows what there is. Make sure that stimulating experiences have preceded the opportunity to create.

3. Remain in the background; give help only when needed or requested. Please interpret the word "needed" from the child's standpoint—not the teacher's.

4. Change failure in a study to success. Again, success from the child's point of view.

5. Show samples of other children's creative work to encourage timid children. Up to the third grade few timid souls are to be found, but from there on they seem to become more self-conscious until complete repression sets in about the time they are ready to enter college. So many causes have been advanced for this phenomenon, that one person's guess is as good as another's as to the reason or reasons. Whatever they may be, let us determine, as school people, to study and work on the problem so that the entire blame for stifling originality may not be laid at our feet.

6. Find something to praise even in the poorest piece of work. This does not mean to gush over something which the child knows very well isn't any good and thinks you are a "sap" for thinking it is, but find **something** to praise even though it may be only the original idea, a certain color, a size or a shape.

So much for creative self-expression, and now let us briefly view our third objective: to provide for situations in which desirable social habits leave the maximum opportunity to operate. It may seem unusual that this is included as an **art** objective, but under our present philosophy of elementary education it demands a place of importance throughout the entire curriculum. Our old aim was a good one; we wanted to **become** a good citizen. Our new aim is a better one; we want the child to **be** a good citizen. The school should be a laboratory in which the children practice democracy here and now. Following are some suggestions for enabling the art program to contribute to the achievement of this important objective:

1. Allow the children to care for materials and supplies. Avoid the mistake of taking care of these things yourself.

2. Allow them to work and plan together as on friezes, sand table, and other group projects.

3. Keep in mind at all times the value of assisting children to **think** and **act** for themselves.

4. Realize that in creating social situations in which desirable traits may operate that undesirable ones also may function.

5. Have authority, but don't use it. Be a member of the social group, not a dictator.

Are You Aware?

We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.

The Courage Of The English

● A very interesting letter has come to our attention from the office of an English Art publication which is another evidence of the courage and spirit of the English. The letter reads something as follows: "It is difficult carrying on under bombing conditions daily and nightly—or I should say attempts at bombing in the day as very few get through and we take no notice at all of these, but simply carry on whilst the guns are peppering them. My staff refuse to go down to the air raid shelter, and begged me to work on the roof spotter system, which we now do. Even the girls take no notice whatever when planes do get over us. The guns and fighters soon chase them off or bring them down. My main trouble is to stop the whole staff getting to the roof in order to 'see the fun.' And it is exciting fun. We need your help. Most of the art schools have closed, as students have either joined the army or some of the civil service."

Major Bowes Acquires Del Sarto Painting

● Major Edward Bowes, impresario of the Columbia Broadcasting System's "Original Amateur Hour," has recently added to his collection of paintings Andrea del Sarto's "Holy Family with St. John and St. Elizabeth." Andrea del Sarto, revered contemporary of Michaelangelo, Raphael and Leonardo da Vinci, painted the masterpiece in Florence, Italy, about 1515. The painting is a magnificent tondo, mounted in its original 16th Century frame. It was purchased by Major Bowes through Parke-Bernet galleries.

Only four other del Sarto paintings are in the United States, one of which is in New York's Metropolitan Museum of Art. Major Bowes' newest acquisition was exhibited in that museum during 1928-1929. Another del Sarto, a tondo, is in the William Randolph Hearst collection and, of the two remaining portraits in the United States, one is in the Cleveland Museum and the other in the private collection of Mrs. William Hayward.

The painting was purchased some years ago from its original owner, the Spada family of Bologna, Italy, for a reputed \$150,000. Exportation of art treasures from Italy has been impossible for a number of years, as a result of governmental edict.

A substantial cash contribution to the Italian Beaux Arts Committee enabled the original American purchaser to obtain the Italian Government's consent to bring the "old master" to the United States.

Return To Hand Loom Weaving

● Interest in weaving is growing rapidly. It may be the depression or the second world war, but every where from the Atlantic to the Pacific people are becoming more and more interested in weaving. And not only on the little frames or carpet looms, but handsome tweed suits and linens are being made. All kinds of new looms are on the market. Everywhere I go I see very practical easily operated looms. And do you know about inkles? They are swell.

A Great Little Room From Italy

● One of the unique architectural treasures of the world was thrown open to the public at the Metropolitan Museum. Authorities claim that seldom in history has it been possible to announce an acquisition of greater significance.

It consists of a small wainscoted study from the Palace of Federigo da Montefeltro, Duke of Urbino, a 15th century Italian prince renowned as a patron of the arts and the sciences. Despite its small size—it is about 17 feet by 13 feet, and irregular in shape—literally hundreds and hundreds of thousands of individual tiny pieces of wood were used in its making, for the whole wainscoting is made up of what might be called wood mosaic, a technique often termed marquetry or intarsia. The purpose of this wall decoration was to provide the room with the effect of adequate furnishings, for it is so small that it would scarcely admit more than a table and perhaps one or two chairs as actual, useful furniture. With the decor of the wainscoting, however, it is completely equipped. By means of the marquetry twelve cupboards are represented around the walls. These are separated by fluted pilasters. Beneath the cupboards in the same ingenious intarsia technique there is a series of benches with ornate baluster supports; by showing some of these raised, others dropped in place, the realistic quality of the elements of the design is accented.

The latticed doors of the cupboards are open at various angles so that their indicated contents are visible. Included in the fascinating display of objects thus revealed are writing equipment, boxes, candlesticks, wax tapers, an hourglass, a mirror, a brush, an albarello, or jug, and, perhaps most ingeniously wrought of all, a bird in a cage. Looking further we see musical instruments, scientific paraphernalia, and quantities of bound books, doubtless reproducing volumes in the Duke's famous collection of manuscripts.

Throughout the room the wainscot decoration brilliantly approximates the effect of three-dimensional reality through the use of perspective and shadows. The room must be seen to be appreciated, and thereafter no one can doubt that it is one of the outstanding records of the Renaissance and of Italian humanism now extant.

Ancient Art In Modern Times

● An exhibition of "The Art of Mosaics in Modern Times" will be shown at the Gallery of the Artist-Craftsman, New York City, from January 15 to February 15. As there has been a recent revival of interest in the ancient art of mosaic, this exhibition, consisting of mosaic panels, wall decorations, some ancient fragments, as well as smaller objects showing the decorative use of mosaic, is planned primarily to indicate the modern uses of this old artistic medium and its possibilities for modern design. The show will be of interest to the architect as building ornamentation for both exteriors and interiors—in floors, walls and ceilings; to the interior decorator as a new decorative note for modern rooms; to the artist and historian, since a few fragments of very early mosaic will be shown, indicating the development of the art; even to the painter, for did not Seurat and the Pointilistes discover many years ago the application of the mosaic technique to painting? Of particular interest will be several extremely modern experiments using new materials in addition to the customarily accepted glass and marble tesserae.

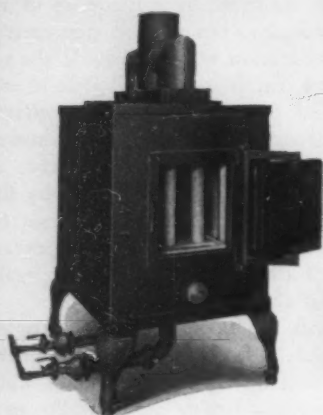
Hollywood Art Center School Offers Five Scholarships

● Many changes have occurred in the fashion world since the Parisian designers have had to seek new fields since the occupation of Paris by the Germans. Some have moved to New York, others to Hollywood. Increased interest in all phases of fashion trends have pointed to Hollywood, the motion picture capitol of America. The Hollywood Art Center School, for many years one of America's leading Art Schools has grown up with Hollywood's rise to its position in the art world today. The school specializes in Costume Design, Fashion Illustration, Commercial Art, Interior Decoration, Cartooning, Animation, Drawing and Painting.

There are a few partial scholarships available to talented students who are anxious to qualify in some of these fields of art, but who could not afford to pay the full tuition. For years past, the School has specialized in the development and encouragement of such talents.

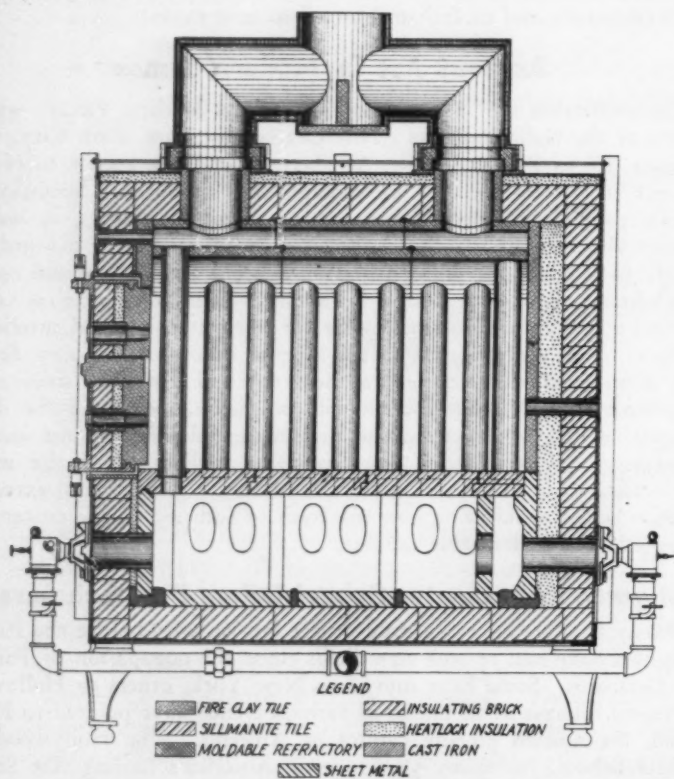
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DENVER, COLO., U. S. A.

Attend An Art Education Conference?

• This is the time of the year when art educators should be thinking of attending one or more of the several regional conventions. This year they all promise especially good programs and opportunities of all sorts. Of course, every good teacher wants to keep abreast of the times and the very best way is to meet with others to discuss the immediate problems of the day and make those necessary contacts which mean progress and awareness. The time, place and personnel of the four regional art conventions appear elsewhere in this magazine. The February meeting of the N. E. A. at Atlantic City this year offers much that promises to be exciting in art. The much awaited Art Yearbook will be presented to the school superintendents. And the art division has a particularly rich menu for the progressive art teacher.

Ceramics On The Increase In Education

• It is interesting to realize what strides are being made in the way of Ceramics in the public schools of the country in the past few years. This may be due to the fact that many practical and comparatively inexpensive kilns, wheels and other equipment can be found these days. The other day I saw an old friend Andrew Pereny and he showed me many new pieces of equipment he has recently perfected. His small electric kiln that sells for a hundred dollars is a dandy and very popular too.

Pavlova At Museum Of Modern Art

• To commemorate the tenth anniversary of the death of the greatest dancer of our age, the Museum of Modern Art Dance Archives recently opened the first Pavlova exhibition ever held in this country. It was selected from the Collection of the Museum's Dance Archives and includes five sculptures of the dancer by Paul de Boulougne and George Lavroff, and two porcelain statuettes of Pavlova as the Dragonfly modelled by the dancer herself. Two small bronzes sculptured in 1914 and in 1921 by Malvina Hoffman will be lent to the exhibition by Miss Hoffman.

Students of the dance will no doubt find the most interesting part of the exhibition a comprehensive group of photographs tracing Pavlova's career from her early days in the Imperial Theatre School to her last dancing tour. Another high point of interest is a series of caricatures of Pavlova's dance instructors by the brothers Serge and Nicolas Legat. These are extremely illuminating documents of the Russian Ballet from 1890-1908. Also on view will be two drawings of Pavlova's foot by Savely Sorine, as well as numerous programs and posters.

The death of Anna Pavlova in 1931 in The Hague, while she was planning another tour, brought to an end the glorious career of the great dancer who was a legend in her own time. Pavlova's supreme artistry and her unique personality as a dancer were familiar to all the world as she danced through its large cities and small communities in Europe, Asia and America.

Pavlova was born February 16, 1882 in St. Petersburg, where at the age of ten she was admitted to the Imperial Theatre School. Her debut was made at the Maryinski Theatre in 1899 at seventeen. With Adolph Bolm as partner she made her first tour in 1907 through the Scandinavian countries as well as Berlin and Prague and appeared in Paris for the first time in 1909 with the Diaghilev Company at the initial performance of the Russian Ballet in Paris.

With Michael Mordkin the following year she made her London debut. The great capitol received them enthusiastically in the first real Russian Ballet to appear there. In the same year, 1910, she came to the United States with Mordkin and danced for the first time at the Metropolitan Opera House. Pavlova's extended tours from time to time took her all over the world although London, after her first appearance there, became her home and headquarters.

School of Architecture Closed

• On November 25th, the Council of New York University "felt obliged to decide that the School of Architecture and Allied Arts should be discontinued at the close of the present school year. The decision is based on no dissatisfaction with the work of the School or with its record. It is based purely upon financial considerations. Hard pressed as it is today and as it very likely will be in the uncertain years ahead, the University has felt that it could no longer afford this strain upon its resources."

Artist-Designers Sought By Federal Government

• Artists who have been awaiting an opportunity to apply for permanent Government employment may find it now in the civil-service examination which is open to artist-designers. This is one of the opportunities that do not occur very often. The positions are in general art work, illustrating, designing, and other forms of commercial art. Positions both in defense and non-defense Government agencies will be filled as a result of the examination. The positions pay from \$1,620 to \$2,600 a year less a three and one-half percent retirement deduction.

The duties will include lettering, black and white line-drawings, drawings for use of Ben Day and half-tone screens in black and color, posters, covers for circulars, pictorial maps and charts, retouching photographs negatives, wash and air-brush drawings, the use to photographs and other techniques in suitably preparing art work for reproduction by photo-engraving and photo-lithographic processes.

Competitors will not be required to take a written test, but will be rated on their education and experience. They must have had progressive art experience comparable to the duties, either as a freelance artist, or with an advertising agency, printing firm, or publishing house. College or art school work in illustrative design or commercial art may be used in partial substitution for the experience requirement. Applicants will not be required to submit samples of work at the time of filing application. If samples are required at a later date, applicants will be notified by the Commission.

Applications must be on file with the Commission's Washington office not later than February 20 and 24, 1941, the extra time being allowed for those sent from Colorado and States westward.

Further information and application forms may be obtained from the Secretary of the Board of U. S. Civil Service Examiners at any first- or second-class post office, or from the U. S. Civil Service Commission, Washington, D. C.

Prang Textile Colors

• There is a new and extremely useful new paint on the market which is especially adaptable to textile decorations. It solves many, if not all the old problems faced in the past when attempts were made to decorate textiles. It is called Prang Textile color and it is a product of The American Crayon Company, whose art materials are well known among artists and art teachers. There is no limit to the uses of this new textile color and recently I saw some stunning results produced by some art students out in California. It can be used as a block printing medium, with stencils or be applied directly with art drawings. If you want to know more about it let us know and we will see that you receive the desired help.

A New Filler On Ink Bottles

• India Ink bottles can now be had with a new type of gadget which makes filling a lettering pen a cinch. This improved pen filler has been nicknamed "The Little Big Dipper" and is made of clear Polystyrene, a sort of Bakelite. This new device is said to be much superior to the natural feather quill hitherto used because of its uniform length, diameter and thickness of material. This new one insures the user against receiving a quill turned over from contact with the bottom of the bottle, or a short quill making it difficult to take up the ink. This new dipper, or scoop which characterizes the shape of this new filler insures speedier and more accurate service to its users. It feeds more ink into the drafting pen with less trouble and greater accuracy than a feather quill. It can not splinter and of course has a pleasanter feel in contact with the blades of the ruling pen. It is also less likely to splatter and cause blots. So you see the artist will not only feel better while working, but produce good neat work with assurance. If you are interested, let us know.

American Design Comes Into Its Own

• While we did not attend the big opening of the recent show at the Furniture Mart in Chicago it seems that American Design is coming into its own. Stylists responding to the nation's patriotic mood have come out with an "All American" touch. Visitors roaming through the displays of the winter market were met everywhere with evidences of the American Way. For some years now we have in various numbers of the Magazine said it was about time Americans became aware of their own needs—their own traditions and way of life. The schools too could well learn a good lesson from this.

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To Our Contributors

Naturally we are always pleased to have our readers send in articles and illustrative material to our editor. Our magazine has always aimed to bring the best professional help to its readers. So send in some of your good work and encourage your friends to do the same. Be sure to put the proper name and address on each piece of work. In the case of pupils' work, it is well to have the full name, the name of the school and any other useful data which may be of interest to our readers. Frequently work comes to us without any name on it which causes much confusion.

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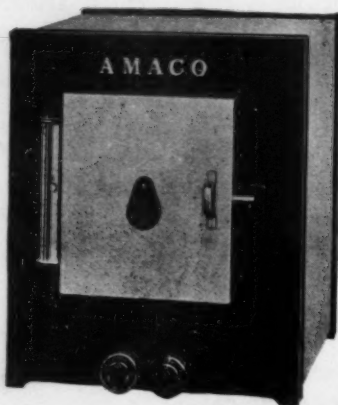
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Exhibition of Indian Art

• The Museum of Modern Art opened to the public Wednesday, January 22, an exhibition of Indian Art of the United States. The exhibition, largest and most representative of its kind ever held, has been organized by the Indian Arts and Crafts Board of the United States Department of the Interior with the cooperation of universities and museums of science throughout the country.

The exhibition, comprising approximately one thousand items, has been assembled and installed under the direction of Rene d'Harnoncourt, General Manager of the Indian Arts and Crafts Board in collaboration with Frederic H. Douglas, Curator of Indian Art of the Denver Art Museum, and Henry Klumb, architect. Active support has been given by the Commissioners of the Indian Arts and Crafts Board.

The foreword to the book of the exhibition is by Mrs. Franklin D. Roosevelt, who writes as follows:

*The White House
Washington, D. C.*

"At this time, when America is reviewing its cultural resources, this book and the exhibit on which it is based open up to us age-old sources of ideas and forms that have never been fully appreciated. In appraising the Indian's past and present achievements, we realize not only that his heritage constitutes part of the artistic and spiritual wealth of this country, but also that the Indian people of today have a contribution to make toward the America of the future.

"In dealing with Indian art of the United States, we find that its sources reach far beyond our borders, both to the north and to the south. Hemispheric interchange of ideas is as old as man in this continent. Long before Columbus, tribes now settled in Arizona brought traditions to this country that were formed in Alaska and Canada; Indian traders from the foot of the Rocky Mountains exchanged goods and ideas with the great civilizations two thousand miles south of the Rio Grande. Related thoughts and forms that are truly of America are found from the Andes to the Mississippi Valley.

"We acknowledge here a cultural debt not only to the Indians of the United States but to the Indians of both Americas."

(Signed) Eleanor Roosevelt.

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